

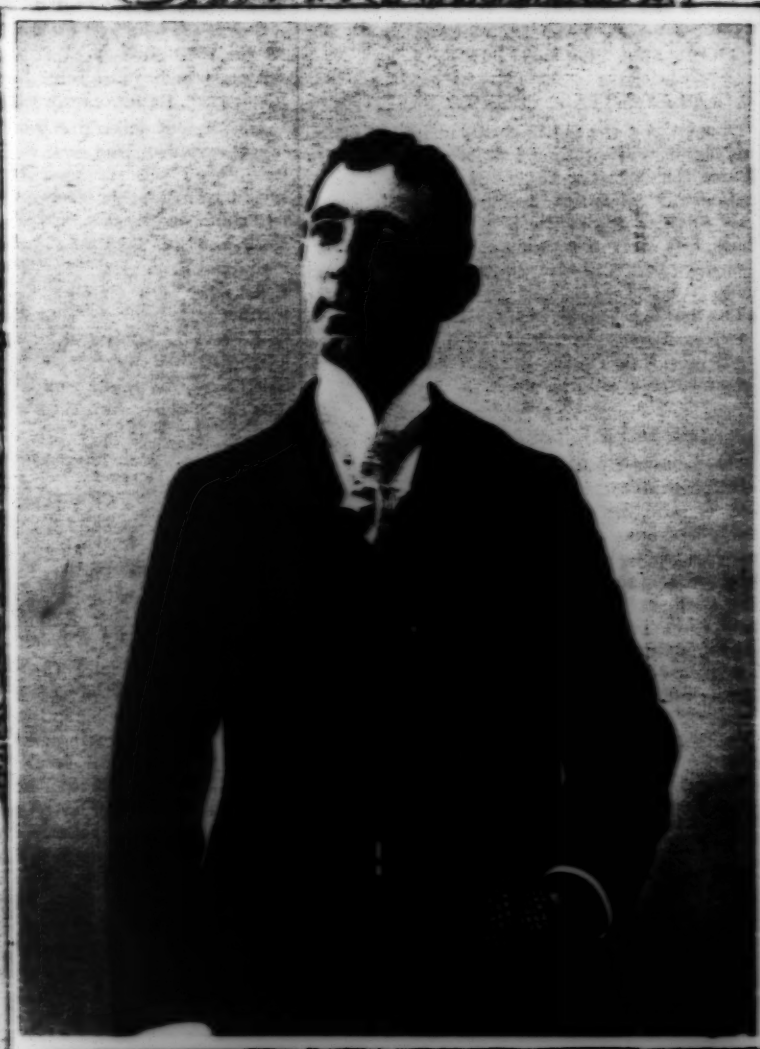
TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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Geo. H. Primrose.



W. H. West.

THE GRUMBLER.

"I must have liberty
Withal, as free a charter as the wind,
To blow on whom I please."



As an amusement, baseball has always appealed to me. In greener years I gloried in being numbered among its cranks. So firm a hold did the sport take upon me when I was young and impressionable that I have never outgrown a liking for it; and although more serious things have in declining years taken my attention, I confess that until very recently one of the first matters that my eye sought in the morning paper—if it happened that I did not see a baseball extra the night before—has been the results of the games of the preceding day.

But baseball has of late grown to be gall and wormwood to me.

I glance now with an angry haste in place of the lingering gloating with which my eye formerly fed upon the accounts of baseball contests. By and by, perhaps, I shall not even glance at the results. It is a habit hard to overcome.

And why should baseball so affect a man? What interest should a staid citizen engaged by other matters take in this ever-varying, continually surprising, prediction-upsetting, hope-disappointing game? Why is it that the most expert players that you can assemble, picking star pitchers, eminent catchers, cyclonic batters, adept stealers of bases, and dazzling fielders, should, once organized into a club, permit other organizations of lesser individual note to make monkeys of them?

I pause for a series of replies, confident that the pause will be long enough to permit me to wholly divorce my interest from this exasperating pastime.

When you come to think of it, how absurd it is for a New Yorker—for any New Yorker—or for that matter, for any resident of any city—to permit his feelings to be played upon by baseball, either from a love for it or from loyalty to his town and a desire to have it at the head of the column in the baseball reports.

If the various clubs were organized from bona fide citizens of the respective towns they pretend to represent it would be different. But every league baseball club is made up of hirelings—mere laborers at the game, many of whom are by no means worthy of their hire—who are but sportive mercenaries at best. Most of these young men belong to remote places like Oshkosh, Wis., Lizard Creek, Pa., Kinkora, N. J., and Winooski, Vt.

Whatever they do that honors them professionally redounds really to Oshkosh, Lizard Creek, Kinkora, or Winooski, where those of them not popular enough to play minor parts in acrobatic farce-comedy in the winter spend that season shucking corn. Whatever they do that does not honor them reflects upon the big towns whose baseball grounds they caper over during the season.

Go to! I'll no more baseball—after to-morrow's game.

I have seen some startling things in the way of butchery in melodrama, but if a happening chronicled in the papers last week as having taken place in Owsley County, Ky., had been pictured in the theatre as a possible casualty in any community called civilized, I think that I should have joined in a general smile of unbelief.

Two citizens of Owsley County, neighbors, as the account went, "logged together last winter." They disputed in settlement and had since been enemies. On Sunday "they met at a church and renewed their difficulty." They were unarmed at the moment, but determined to fight it out the first time they met. One of the men, having learned that his enemy would travel a certain road on Wednesday, got a number of his own friends together, secreted them in bushes, and himself standing in the roadway opened fire upon the enemy with a Winchester as he came in sight. But the other man had a Winchester, too, and was the better marksman, for he killed the aggressor at the second shot. Then the ambushed friends of the man killed opened fire upon the survivor. He got behind a tree and fought until his magazine was exhausted, but was finally shot to death.

I don't at the moment recall any play that for bleeding activity can approach this abstract from vindictive life in a State that in some things has advanced from the might-is-right practices of the feudalists of some hundreds of years ago.

A strange suggestion to me in this Kentucky incident relates to the part the rural church plays in social life in that commonwealth. What do such barbarians go to church for?

Certainly not for spirituality, or to listen to sermons, or to become less barbaric.

Probably they go to church on Sunday in a picnic mood; and arriving there, are happy to drive their wagons under the sheds, to talk local or elemental politics, to exchange gossip and swap stories—possibly to swap horses—and if the occasion is ripe, to arrange to kill each other or be killed on the next convenient week day.

Fortunately for others of mankind, and happily for the thing we call evolution, such bipeds do one thing well, and their notable skill in it is generally exercised on material that is never missed from the general economy.

They are mighty clever marksmen.

THE EMPIRE PRODUCTION.

For The City of Pleasure Daniel and Charles Frohman have assembled a notable company, including Joseph Wheelock, J. H. Gilmour, Cecil M. Yorke, Charles Bowser, Charles Harbury, Effie Shannon, Eleanor Carey, Annie Southerland, L. B. Baig, and Elita Proctor Otis. Miss

Otis was especially engaged to interpret the leading part of Therese. It is expected to give Miss Otis the best dramatic character she has yet essayed. Effie Shannon has been assigned to a dual role, that of twin sisters unlike in character but similar in appearance. Eleanor Carey plays an emotional part. Annie Southerland has been induced to leave the comic opera stage to essay a dashing character, that of a singer of the Moulin Rouge. The two most important male parts will be performed by Joseph Wheelock and J. H. Gilmour. The prologue of the play represents the most important event of the drama. The play proper is in four acts and eight scenes, which have been painted by Messrs. Unitt of the Empire and Hawley of the Lyceum. Mr. Furst has written the incidental music, and Fred. Williams is directing the rehearsals. The play will receive its first presentation in America on Monday evening, Sept. 2, at the Empire Theatre.

J. H. STODDART.



J. H. Stoddart, pictured above, is one of the best esteemed of the older actors of his time. For more than a generation he has been identified with stock companies in New York, where he is always happily greeted. His first appearance in this country was made in Burton's Chambers Street Theatre in 1854, where he enacted Sir Anthony Absolute. His delightful originations in modern plays are fresh in memory. He will this season play in The Sporting Duchess.

SHOT BY A MANIAC.

The opening of the Brothers Byrne's season in 8 Bells, which was to have occurred at the Broadway Theatre, Norwich, Conn., last Wednesday evening, was prevented in a sensational way by the shooting of Andrew Byrne by a maniac named Fenton.

Mr. Byrne had started for the theatre about seven o'clock, and had nearly reached the building, when a man suddenly approached him and, drawing a revolver, commenced shooting. Five shots were fired. But one of them took effect. The bullet entered Mr. Byrne's left forearm.

A crowd collected at once, and in the excitement Fenton escaped. He was captured, however, by an officer after a short chase. Mr. Byrne walked to a surgeon's office, where the ball was extracted, and he was then sent to his home on the West side in a carriage. The man who did the shooting had only recently been released from an insane retreat, and was considered a dangerous character. Sympathy is expressed on all sides for the Byrne Brothers, as it will necessitate a canceling of several dates, but a substitute will be soon secured from New York, and the opening will only be deferred a few nights. It will be remembered that Mr. Byrne was the victim of a stabbing affair in a Pennsylvania town during last season.

HE CHANGED HIS MIND.

The super-eminent self-judgment of some managers in regard to the value of new plays is sometimes very laughable. Early last season an author went to a manager of several companies with a manuscript of a new melodrama. The pompous censor would only listen to a brief recital of the plot, and unceremoniously dismissed the poor scribe with the remark that he "wouldn't give him ten dollars for the play." The author raised some money and produced the piece himself, which proved highly successful the entire season. The inflated manager also produced an English melodrama, and after spending thousands of dollars in fancy printing, scenery, etc., the play came in a few weeks afterward and was forever shelved. It was a dismal failure. Just now the same manager is negotiating with the same author for his play for next season, and has offered him \$5,000 for a third interest. Which goes to show that in many cases managerial sagacity as to plays is about as clear as the mother of vinegar.

MCCONNELL'S EXCHANGE.

"I am in daily receipt of letters from local managers," said W. A. McConnell to a MIRROR reporter, "to the effect that it is a novel experience for them to sit back and contemplate that next season at their theatres is already booked, with very slight exceptions, until Spring. This is due, principally, to the fact that McConnell's Theatrical Exchange is in constant communication with the leading stars and their managers, who have agreed with me that it is wise to book early and leave a breathing spell. Although I am filling time for houses in all the big cities, I have given a great deal of time and attention to one-night stands, and one-night stand managers can at last say they have a hearing in New York quite as good in its way as is that accorded to those in larger cities."

JACQUES.

THE NEWSDEALERS' FESTIVAL.

The fifth annual summer-night's festival of the New York Newsdealers and Stationers' Protective and Benevolent Association was enjoyed last Tuesday evening at Cosmopolitan Park, 170th Street and Amsterdam Avenue. The attendance was very large.

Bayne's Sixty-ninth Regiment Band furnished music for dancing. A dinner was also a feature. Speeches were made by John E. McBride and J. P. Mack of this city; P. J. Hensel of Albany; W. S. Madigan of Lancaster, Pa.; E. E. McCarthy of Winsted; Alexander McNie of Winona, Minn.; Charles D. Raymer of Minneapolis; B. Lewis of Boston, and C. M. Brennan of Bradford, Pa.

The delegates to the National Association of Newsdealers, Booksellers and Stationers, who were holding a convention in Brooklyn, were met at the New York terminus of the Brooklyn Bridge early in the evening by the New York members and driven to the festival in tally-ho coaches.

A FOOL FOR LUCK PRODUCED.

A Fool for Luck, which was specially written for Joseph Cawthorn by John A. Stevens, was produced at the Opera House, Waukesha, Wis., on Thursday evening, Aug. 8. The comedy scored a hit, and Mr. Cawthorn's work was praised on all sides.

The plot deals with the adventures of Snitz Geyser, who falls heir to a large fortune, and does his best to spend it. In the end he manages to keep his money and marry the girl of his choice and the play ends happily. The play was produced under the stage direction of Edgar Smith, author of The Merry World.

Mr. Cawthorn made the most of his many opportunities in the leading role, and hits are also credited to Annie Buckley, and to Frank McNish, who performed a new specialty.

PLAY WITH A COLORED CAST.

Down Upon the Suwanee River, by Robert N. Stephens, was produced at Whitney's Opera House, Detroit, on August 11, before a large audience. The cast numbers forty-two persons, forty of whom are negroes. Those who made hits are Alexander C. Butler, John H. Kearney, William McClain, and Madame Cordelia.

The first act is laid in Africa, the second in a Southern plantation, and the third in Thompson Street, New York. The piece seems to have been well received in Detroit.

THE EMPIRE THEATRE SCHOOL.

The Empire Theatre school of acting, Nelson Wheatcroft, director, will begin its next term on Oct. 14. During the past two years, eighteen new plays have been presented by the pupils, many of whom have been placed in first class companies on their graduation. Charles Frohman each year selects six students from the graduating class for his various companies, and other managers have expressed themselves as quite pleased with the actors turned out by Mr. Wheatcroft.

GOSSIP OF THE TOWN.

Mrs. Charles Walcott has been a valued member of the Lyceum stock company for a number of years and she has many friends among the patrons of that organization. Mrs. Walcott has served a long and honorable term in the theatre, and is equally at home in the portrayal of the rustic maid or the grande dame. It is in the delineation of the latter type, however, that she is particularly happy and effective, as she has that high-bred and distinctive air which gives all her characters the stamp of correctness. Aside from being a finished actress, Mrs. Walcott is a tasteful dresser and a woman of strong personality and mental power.

Bessie Seers returned last week from a cruise up the Sound.

Clarence Rogerson, musical director of the Murray-Lane Opera company, was presented on Aug. 10, on behalf of the company, with an elegant mahogany baton tipped with gold.

Announcement has just been made that Estelle Vance, daughter of Isaac Vance, of San Francisco, will be wedded early in November to John Gilroy, the buck and wing dancer. Miss Vance is a talented local amateur and graceful dancer. The bride and groom will be with a well-known Eastern attraction next season.

Courtenay Thorpe will arrive on the *Etruria* on Saturday. During his visit to England Mr. Thorpe presented his new play, The Story of a Sin, at the Theatre Royal, Richmond, where it made a very favorable impression. The London *Era* says of it: "The first performance of The Story of a Sin proved a decided success, the play being cleverly constructed, contrived with ingenious stage craft and abounding with scenes of charming sentiment. The action rivets the attention of the audience through the whole of the four acts. The play can be honestly described as powerful."

Nellie McHenry will produce A Bicycle Girl at Long Branch on Wednesday night.

Julius Steger will sail on the *Spre* to-day, to begin rehearsals in London with the His Excellency company.



This picture will be recognized as a faithful one of George Clarke, a sterling actor whose experiences go back many years, and whose former associations were with many eminent stars and stock companies. Mr. Clarke has for a long time been a faithful and valuable member of Augustin Daly's company. He is capable in many lines of stage work, and is as popular in London as he is in this metropolis.

Ollie Lake, formerly Mrs. James J. Corbett, denies that she is going on the stage.

William Redmund will stage The Queen's Necklace at Daly's.

Courtney Barnes will return to the stage.

Frank Cushman will star in a new play called The Air Ship.

Edward Martens is to erect a new theatre at Mount Vernon, N. Y.

A son was born to John J. Nolan, manager of Music Hall, Baltimore, on Aug. 7.

Ada Deaves will retire from the American Extravaganza company next week in Chicago. She has played with success all the eccentric character parts with this company for four years. She will come East, and locate permanently in New York, should a favorable opportunity permit it.

Eugene Ellsworth, his wife and child, Little Ethel May, will go with Josh Ogden's Only a Farmer's Daughter this season. Mr. Ellsworth will direct the piece and play Jack Hartley. Mrs. Ellsworth will play Mother Stark, and Little Ethel May will be the Nellie. The company will tour the South to Key West and return, opening on Sept. 2 in Virginia.

America's Big Scout company opened season at Drake Opera House, Elizabeth, N. J., Aug. 7. New Castle, Pa., and Warren, O., followed, and on Aug. 12 they opened the season at the People's Theatre, Toledo, O. They also open the season of the Cleveland Theatre, Cleveland, O., this week and Henck's Opera House, Cincinnati, O., next week. Manager Edwin P. Hilton writes that the show is a hit.

Mrs. Frank Murphy (formerly Mrs. Henry Thomas), manager of the Academy of Music, Montreal, and her husband, Mr. Murphy, are at present staying at their seaside cottage, Tadoussac, P. Q. They will return to Montreal this week. The season at the Academy will open on Sept. 9. The list of attractions booked is the strongest for many years, comprising the principal stars and companies that will appear in America this season.

Ward and Volkes' second tour as stars in A Run on the Bank, directed by E. D. Stair, opened at London, Ont., on Aug. 15. The route for this season includes the Far West, New England, and the South, and is almost wholly comprised of week stands. Manager Stair is represented with the company by George H. Nicolai, while his interests in advance are in charge of Charles R. Sturges. Mr. Stair personally remains in Detroit as the manager of the Whitney Grand Opera House.

To Lease on Royalty.—The Boundary Line. Comedy-melodrama. Star part for sourette. Apply to Albert Ellery Berg, Mirror office.

Eliza Warren has been very successful at Prohibition Park, S. I., with her lectures on Hamlet, The Merchant of Venice, and Macbeth, the last of which she delivered on Thursday evening. Miss Warren succeeds in making her talks on the Shakespeare tragedies equally interesting to those who know most and to those who know least about the great dramatist. She is greatly aided in her efforts to interest her auditors by a winsome presence and an excellent voice.

Ida Mülle is singing Harry Pepper's song, "The Lay of the Whippoorwill" in Atlantic City with success.

Maude Winter, the accomplished daughter of Mrs. Beaumont Packard, according to telegraphic advices, made quite an impression in the Twelfth Night production on Aug. 12 in San Francisco by the Stockwell company. Considering her youth, Miss Winter has made rapid strides in the profession in a year.

Sydney Chidley, whose reputation in the East as a scenic artist has been steadily growing, left last week for San Francisco to take charge of the scenic department at Morosco's Grand Opera House. Mr. Chidley, who is personally popular here, has been an occasional contributor to THE MIRROR for a dozen years.

Jerry Herzell is with Sharpley's Lyceum Theatre company supporting Aida Lawrence. The company opened on July 24 at Canton, Mo., and is booked solid up to next summer.

Captain William H. Daily lectured last week in Poland Springs, Me., on his remarkable experiences as a life saver.

June Stone has returned to the city from Asbury Park.

After a six-weeks' engagement in the Nashua stock company, May C. Standish has returned to the city.

SAID TO THE MIRROR.

SHERRY CORBYN: "Charles H. Foster—dear old Charley, actor and dramatist, in New York for nearly forty years, dead! But why was it his friends and comrades were absent from the funeral? He was the senior member of the Dramatists Club, and by age and the number of acted plays he was the dean of the guild. But not one member of that organization attended the last sad obsequies. And the actor, where, oh where, was he? Of all of Charley's professional friends, not to speak of acquaintances, only one actress, Mrs. W. G. Jones, and two actors, Harry Pearson and Mr. Holmes, were present. Besides these I saw Stage-Manager Leon J. Vincent, Manager G. W. Stanhope, and Dramatic Agent T. Allston Brown. What was the matter? Had Charley, like some others of us, 'lugged superfluous,' or was poverty his sin?"

FRANK NORCROSS: "I have made very advantageous terms with Edward Paulton for the use of Niobe. The comedy has been retired from the road for a season, and I shall introduce new features in it."

MATT LELAND: "I was agreeably surprised at the immediate response to my advertisement in THE MIRROR. I have already secured most favorable dates in answer for my application for time for Amy Lee and Frank Doane's starring tour."

E. D. SHAW: "A Trip to the Rockies ads. in THE MIRROR brought dozens of replies from managers throughout the country, offering time at the best houses in the principal cities. We shall probably have no trouble in booking the whole season in week stands. The opera, which is to be staged under direction of Max Freeman, is being rehearsed, preparatory to its Spring production at the Walnut Street Theatre, Philadelphia, on Sept. 2."

CHARLES L. YOUNG: "I put an advertisement in THE MIRROR to run four weeks for a position as manager or agent, and must say that I have received more offers than I could ever fill, and must give THE MIRROR all the credit. This convinces me that advertising in THE MIRROR more than pays. Besides receiving offers from parties unknown to me, I have received a great number of letters and offers from friends and parties with whom I have done business before. It all goes to show that it is necessary in this business to have your name and address in a paper that reaches everyone, and THE MIRROR is certainly that paper. Always let my card remain in THE MIRROR."

JAMES R. WAITE: "In a recent issue you published an item containing a list of plays which I am to produce this season under royalty. In some way, the plays Hoodman Blind and Storm-Beaten have erroneously crept into the list. I make this explanation, so that in case the owners of these plays should remonstrate to you, you will understand that it is simply an error for which I am not responsible. I am producing no plays to which I have not the right."

A. B. ANDERSON: "Yes, we look for a big season in Montreal this year, as business has been quite active this Summer, and a good Summer trade speaks well for the Winter. Then again, we have a nice line of attractions booked and our people always patronize this class."

W. A. MCCONNELL: "The papers are worrying as to whether tragedy is dead and wearing their representatives' shoes out in interviewing people on the subject. Tragedy dead! What nonsense! When we see our Keenes, Downings, Whitesides, Youngs, and Wardes residing in princely villas on Long Island Sound and making barrels of money each year."

J. H. BARNES: "I am always very happy in the United States and I should be glad to return at any time to a suitable engagement."

DICK FERRIS: "This is the fifty-second consecutive week of Ferris' Comedians. Our business in Wisconsin since June 14 has been phenomenal. In Oshkosh, Green Bay, and Marinette we nightly turned hundreds away. We are now booking the best cities in the West for the coming season."

MYRON B. RICE: "I wish to correct the impression that Mrs. Potter and myself have had trouble and were unable to agree on business affairs. When Le Collier de la Reine was first thought of we hoped to produce it ourselves. When we found what the production would cost we decided to take in another party. This scheme fell through, and as Mrs. Potter had received a very flattering offer from Augustin Daly to assume entire control, she accepted him. I was consulted all through the deal, and my advice asked and given. Mrs. Potter, Mr. Bellew and myself are on the very best of terms. They are both charming people, and I wish them the very best of luck and success in their undertakings. I have had two excellent offers since my return to the city. One to manage Mr. Mansfield, the other to manage the tour of Sir Henry Irving. I have accepted the latter offer, and will begin with Mr. Irving in Montreal on Sept. 16."

ELMER GRANDIN: "The scene of the recent presentation of the address of congratulation to Sir Henry Irving in London, which I happily witnessed, was most impressive. One incident the press have overlooked. At the end of Sir Henry's address, he was plainly overcome. He halted, wiped his eyes, and then with a gesture which included the entire audience, he said: 'Perhaps you will walk round.' It was not the words but the indescribable charm with which they were uttered that brought forth a ringing cheer from the audience, and in a few moments the stage was a perfect kaleidoscope."

C. GARVIN GILMAINE: "I am spending the Summer at Cape May, where I have charge of all the amusements at Congress Hall. Little Elsie Lower, the toe dancer, has made a great hit at the entertainments and leaves this week to join Ferd. Noss's Kodak company. Blanche

Wood, soprano, termed the little nightingale, has also made a success here. For this week the following talent will appear with the Gilmaine stock company: Harriette Weems, leading lady; Miss C. Severson, Virginia Stuart Percy Plunkett, Frank A. Conner, Bessie Rogow Clarence Wilson, Mr. Dind, C. Clare Rose, and Gilmaine will play the eccentric and low comedy roles. Cape May is a good show town. I am delighted with the resort, and am doing well, financially."

SIDNEY R. ELLIS: "The success of the tour of Minnie Maddern Fiske is unquestionable. The tour is booked almost solid on the best possible terms and in several cities the local manager has bought out the attraction, thus relieving us of all responsibility and guaranteeing us a very handsome profit."

ROMA: "I was engaged early in the Summer to originate the part of an opera queen in A Fatted Calf. Mr. Robinson gave me carte blanche to do as I please, sing what I please, and wear what I please; and as a woman who likes to have her own way (and what woman does not?) I feel that I have a wonderfully successful season in prospect."

ALIDA CORTELYOU: "I wish to contradict the statement made in THE MIRROR of July 27, to the effect that I am to join J. E. Toole at Cleveland on Dec. 16. At present I do not anticipate being in America on that date, or of joining J. E. Toole during the season."

ENGAGEMENTS.



Signor A. de Novellis has long been the musical director of Francis Wilson's Opera company, and is one of the best known of the men who wield the baton in New York. He will direct Mr. Wilson's new opera, The Chieftain, this season.

Joseph F. Sheehan, last season leading tenor with The Bostonians, has signed to sing the part of Prince Charlie in Rob Roy. Mr. Sheehan replaces Mr. Berthald.

Lawrence Hanley has engaged Eulalie Bennett, late of Cordray's stock and a graduate of the Lawrence School of Acting, for The Player.

Nellie Manning and W. H. Weischart have been engaged for The Midnight Flood.

Ed. G. Cooke has been engaged by William A. Brady to go in advance of Robert Gaylor in his new play In a Big City.

J. J. O'Leary will go ahead of Lillian Wolrath.

Fanny Johnstone has been engaged for Little Christopher.

Charles Fair will be stage-manager of A Stag Party, the Potter-Nye comedy.

Fanny Da Costa is re-engaged with Corinne for her old part of Isabel in Hendrick Hudson. She has been playing contralto roles with Murray-Lane company this Summer at Cleveland.

Ernest Lamson has been especially engaged to support Mattie Vickers for four weeks.

Fred. H. Frear has signed as comedian with the Jules Grau Opera company.

Gertrude Lodge will be a member of the Jane company.

George D. Melville has signed with Springer and Welty's Black Crook to play Greppo.

Herbert E. Sears, who played the lead last season in The Tornado, has been engaged for Gustave Frohman's John Stapleton company, playing Americans Abroad, The Wife, Sweet Lavender, and The Charity Ball.

Daisy Dixon will play the soubrette role in Lost—24 Hours.

Alice Harrison will this season be with Camille d'Arville, and will appear as Mrs. Grumm in A Daughter of the Revolution and as Mary Doodle in Madeleine.

John E. Calvin has been engaged as press agent of Al. G. Field's White Minstrels and Darkest America.

Max Eugene, for twelve years principal baritone of the Carl Rosa Opera company, has been engaged for the Tavery company, and will make his American debut in September.

Byron Douglass has been engaged to play the leading juvenile in The Great Diamond Robbery, in place of Arthur Forrest.

W. H. Thompson has signed with A. M. Palmer, and is rehearsing for The Great Diamond Robbery.

William Courtleigh has been engaged to play John Jefferson, the leading part in The Silver Lining, which will be produced at the Chicago Opera House on Sept. 2.

Jenny Dickerson has been engaged to sing the principal contralto role in Princess Bonnie, which will open at the Broadway Theatre on Sept. 2.

Edwin Mordant and his wife (Ella Wilson) have signed with Gustave Frohman for Shenandoah, which will open the regular season at

Lincoln Park Theatre, Chicago, Aug. 26. Mr. Mordant will play General Haverill and Miss Wilson Madeline West.

Charles H. Stuart has signed to go as assistant business-manager with In the Foot Hills this season. Mr. Stuart was associate manager with J. J. Lodge, formerly of the Midland Theatre, Kansas City.

Ethel Marlowe has been engaged for the part of the Governess in Niobe for this season.

Olive White has been engaged as leading lady for The Globe Trotter.

James B. Bradley has signed with Wynne and MacFarland's Dazzler.

Walter Vincent has signed with Alexander Salvini.

Lillian De Gross will be in Nellie McHenry's support.

W. A. McConnell has engaged Arthur G. Thomas, a brother of Theodore Thomas, as business-manager for the tour of Richard Mansfield. Mr. Mansfield, it is said, will drop his old repertoire absolutely and appear this season in new plays.

Myra Morella has signed with the Castle Square Opera company, Boston, for the season.

HERE AND THERE.

Talk about your ideal Tribbys! In a Broadway car, the other day, I saw the living, breathing personification of Du Maurier's heroine. It was a most wonderful likeness. One might think that she had been the model for the drawings, for her face was by nature a perfect duplicate of the pictures with which the whole world is now familiar. Her eyes were the same "twin gray stars"; her expression was "wistful and sweet"; she was tall, but not too tall; her cheekbones were high; her eyebrows had that peculiar little turn which Du Maurier gives to most of his characters, and which in Tribby gave the face a quizzical, childish aspect. How I longed for Mr. Palmer; he would have jumped at the sight of her. Whether she could act or not, she would look the part to perfection.

By the way, I see that in England Beerbohm Tree has chosen for his Tribby a "beautiful nobody," a young actress who has been on the stage but a year. Imagine an American manager doing this!

I wonder whose poetic brain conceived the idea of calling The Merry World "The Great White Cloud of Success?" The expression is just too lovely for anything.

Too Much Johnson has been received most cordially in Frisco. Which goes to show that a good thing is a good thing anywhere.

The librettist and composer do not amount to much on the bill boards. The lithographs of a current comic opera give the stage-manager's name in letters fully three times as large as those used to set forth the authors of the piece.

What a waste of splendid advertising material it will be if, as stated, Henry Irving will not use his title on his forthcoming American tour. For there is no doubt that the people of this democratic land dearly love a title.

The Paris Herald, referring to Calvé, says "who is singing in America." Not yet, monsieur; not yet.

If Augustus Pitou really has furnished the Grand Opera House with a new curtain, he deserves a vote of thanks. Here's one from The Observer in advance.

In an exchange I read that the Théâtre de la République in Paris will hereafter levy a tax of five cents on each order for seats presented at the box-office, but it is not said what disposition will be made of the funds thus accumulated. All the French theatres have to contribute ten per cent. of their gross receipts to the maintenance of the poor of the country, the general poor, not indigent or aged actors alone.

The following advertisement appeared in one of the dailies last week: "Chorus singer wanted; extra low contralto; must not be above five feet two inches in height."

I don't call five feet two inches "extra low."

THE OBSERVER.

PROFESSIONAL WOMAN'S LEAGUE EVENTS.

There was an interesting meeting at the Professional Woman's League on a recent afternoon. Sarah McVicker read a magazine article written by Rose Coghlan on "Personal Requisites of the Stage." Maida Craigen offered a short talk on "Hypnotism," in which she related an entertaining experience of her own in practicing the hypnotic art over a fellow pupil in the Boston School of Oratory. Caroline Ober read a paper written by Miss Murray on "Elocution as an Art." A paper on "The New Woman" was contributed by Mrs. Clarence Burns. Ada B. Winne followed with a clever paper which she called "My Dream," and according to which she imagined herself crossing Broadway in Aug. 1885. The closing number was an impromptu talk from Katherine Stagg on "The Abolition of Capital Punishment." Among those who took part in the discussion that ensued were Bertha Welby, Mrs. Burns, Dr. Williams, Ella Starr, Miss Muldiner, and Mrs. Weeks.

"Some of Shakespeare's Women" was the subject at a meeting of the League last Thursday. Mrs. W. G. Jones personated Lady Macbeth, and read the letter scene. Olive Oliver personated Portia; Clara Hunter was Nerissa; Adelaide Fitz-Allen assumed the part of Juliet, and "Aunt Louisa" Eldridge personated the Nurse, in well-selected scenes from the plays. Mrs. Clara Glendenning interlarded the scenes with a paper on Shakespeare's feminine types.

PROFESSIONAL DOINGS.



The above is a portrait of Ida Conquest, a handsome woman and an effective actress, who was last season with Palmer's Stock company, Olga Nethersole and The Masqueraders.

James F. Hyde has been appointed advertising agent of Palmer's and the Garden Theatres. Mary Green will play the soubrette part in The City of Pleasure. She was engaged for a minor part.

The Bijou Theatre has been renovated and redecorated for its opening in September.

Gus Zintgraff, of Denison, Tex., has just closed a deal by which he becomes manager of McDougall's Opera House of that place for next season. The house is located on Main Street and seats 1200.

Thomas W. Pryor has begun proceedings to enjoin Sadie McDonald from playing in A Stag Party, claiming that he has a prior contract with Miss McDonald for the season.

Louise Montrose presented her husband, Sylvester Warren, with a bouncing baby boy on Aug. 11. Mother and baby are both doing well.

Sydney Cowell, after a retirement of six years, will return to the stage this season, appearing with Robert Hilliard in Lost—24 Hours.

The title of Conroy and Fox's new piece is O'Flarity's Vacation, and not O'Flarity's Party, as published a few days ago. Conroy and Fox will open their season at Cincinnati, on Sept. 8.

Wright Huntington and Mrs. Huntington are in town to take part in rehearsals of The Capitol, having spent a very pleasant Summer at Mummer's Rest, Modus, Conn., their Summer home. Ethel Haines and her mother were so pleased with the place that they have decided to buy property and build there.

George C. Boniface, his wife (Norma Ferner) and little daughter have returned to the city from California.

Miss Oldcastle played the part of Madame Viard in Tribby at the Garden Theatre at fifteen minutes' notice recently. She acquitted herself most creditably and was complimented for her performance. Madame Cottrelly was suddenly taken ill and unable to appear. Miss Oldcastle played this part last season in one of the Tribby road companies.

Fred. Miller's nautical opera, Nancy Lee, will be used by Digby Bell for his starring tour, which will begin at the Academy of Music, Baltimore, on Oct. 7. The scenes are laid in Hampton Roads and Portsmouth at the beginning of the rebellion. Mr. Bell will play the part of Gabe Swift, a provost-marshal. Tyler and Rosenthal will manage the enterprise.

Snow Hank has sued William Hanbury and Edward Emory to recover \$122 for money advanced, and \$25 claimed as salary. Miss Hank says she was engaged by the defendants last April to go with a company organized by them to play in Canada, and that the defendants left the company in Montreal without resource or explanation. It is said that Mr. Hanbury claims the plaintiff is indebted to him for instruction in the art of acting, while the plaintiff responds that she has been on the stage longer than Mr. Hanbury.

The Grand Opera House, Lafayette, Ind., under the new management of George Seeger, Jr., was opened by Murray and Mack last week Monday in Finnigan's Ball, the audience testing the capacity of the house. It was also the season opening of the attraction.

The Frawley company closed a very successful season in The Senator at the Columbia Theatre, San Francisco, on Aug. 10. Maclyn Arbuckle was well received in the title part. Mr. Frawley was forced to make a speech, and acquitted himself happily. Last week Monday night Stockwell's Stock company opened with Twelfth Night, in which Rose Coghlan played Viola to great applause. Individual hits were made by Henry E. Dixey, Maurice Barrymore, Stockwell, Beach, and Maud Winter.

Francis Wilson and company will produce The Chieftain at Abbey's on Sept. 9. The business staff is composed of A. H. Canby, manager; Charles N. Richards, treasurer; Guy P. Wilson, representative; Signor A. De Novellis, musical director. The principals are Francis Wilson, Rhys Thomas, John E. Brand, Joseph C. Miron, W. J. Laverty, Lulu Glaser, Kate Davis, Alice Holbrook, Christie McDonald.

Ursula Gurnett has just been voted the most popular girl in Springfield, Mass. A month ago the Union of that city offered to pay all the expenses of a trip to Virginia Beach or Saratoga of the two girls decided to be the most popular. The contest closed Friday night and Miss Gurnett having the greatest number of votes was given her choice of the trips.

STAGE TRADITIONS.

The stage as an institution has ever been to a remarkable extent the creature of tradition. Ancient custom binds it fast. To its eminently conservative sense every departure from the admitted order of things seems to involve danger—every innovation savors of heresy. Thus what are vaguely known as the conventions of the stage are generally, on examination, found to resolve themselves into the deep-seated characteristics of many years—characteristics which have been handed down from generation to generation till they have at length acquired something of the sanctity which belongs to hoary age.

Every observant playgoer must be aware of the strange power which is thus exercised by tradition. The make up of the villain, the business of the funny man, the attitude and accents of the lover in a melodrama, are a few only among the many things upon which custom has set its seal—which have become stereotyped to such an extent that we instinctively shrink from tampering with them. It would not be difficult to multiply to an almost indefinite extent instances of the way in which an unwritten but inexorable law thus overrules even the minutest details, and restrains by its provisions the imaginations of both playwright and player.

One has but to look back over the pages of dramatic history and remark the numerous instances in which, after many a hard struggle, the stage has succeeded in setting itself free from this or that galling bond, to realize how much remains still to be accomplished in that direction. "Long is the period before taste and judgment can prevail over established custom, be it ever so erroneous," writes old Tom Davies, the friend and biographer of Garrick, and again and again his words have received the most striking confirmation in the annals of histrionic art. It is easy to-day to appreciate the absurdity of a Hamlet adorned with a full-bottomed wig, and to laugh at Macbeth's soldiers, strutting the boards in fashionable modern garb; for here, as elsewhere, the improvements which have once been made seem too natural, too inevitable even to need the making. What is not so easy is to see where we ourselves still err after the same manner; or, seeing this, to find courage and determination sufficient to inaugurate the further changes which are so deeply to be desired.

However, my object here is not to advocate the abandonment upon the stage of any special old-time customs. I do not wish at this moment to wield the pen of either the critic or the reformer. I aim at nothing more ambitious than to pass in review a few of the cases in which the fight between tradition on the one hand and individuality and common sense on the other, is most clearly exhibited in some of its Protean phases.

Let us take the play of Hamlet as an example. In this we are furnished with a striking instance of apostolic succession, for it would seem that our Hamlets come down in direct line from Shakespeare himself. "How far tradition may be permitted to govern in this question," writes Davies, "I will not say; but Downes, the stage historian, in his peculiar phrase, informs us that 'Mr. Betterton took every particle of Hamlet from Sir William Davenant, who had seen Mr. Taylor, who was taught by Shakespeare himself.'" Thus, if there ever has been an instance in which we should be justified in resting upon the inspiration of our fathers, and reading life and nature through their glasses, it is probably furnished by this very play. Yet even here the absurdities thus produced are too obvious not to accentuate the danger which lies in the tendency to over-reverence whatever can plead "a course of long observance for its use."

Three cases concerned with the mere details of stage business will serve to show in what minute points the point of custom has made itself felt. Down to Garrick's time tradition demanded that when, according to the stage direction, the cock crows, in order that the ghost might have a tangible reason for starting "like a guilty thing upon a fearful summons," an imitation of chattering should actually be produced behind the scenes. This bit of realism was only abandoned when, in the course of time, managers began to appreciate the slowness of the step which separates the sublime from the ridiculous, and to realize that the unskilful execution of the cock-crow would occasionally bring an element of absurdity into the performance at a very inopportune moment. Again, down to much later times it was customary for Hamlet to adopt to the letter Ophelia's description, and to appear upon the stage with one stocking "fouled, ungartered and down-gyved to his ankle." Charles Kean appears to have been the first to break away from the regulation, and to omit this outward and visible sign of mental aberration. To the same actor is due the abandonment of another custom, certainly "more honoured in the breach than the observance," which ordained that in the grave-digging scene the first grave-digger should slowly and ostentatiously take off one by one a long series of waistcoats—an artifice not easy to trace back to its origin, but which, mysteriously enough as it would seem to us, never failed to cause amusement in the gallery. Like every other species of imbecility, this senseless fooling had its defenders, who spoke up loudly in its favor when the time at length came for it to be swept from the stage.

Similarly with the reading of character—a more important matter in which tradition was equally strong. For many years after the revival of Hamlet at the time of the Restoration, stage custom insisted that the part of Polonius should always be played by a low comedian. This interpretation did not commend itself to Garrick, who "formed a notion that the character of Polonius had been mistaken and misrepresented by the players, and that he was not designed by the author to excite laughter and be an object of ridicule." Carried away by this conception, the great actor induced Woodward, on the night of the latter's benefit, to take the

part of Polonius, and to present it in accordance with his new view. "And what," asks Davies, "was the result?" The answers show how entirely both players and spectators were in bondage to ancient custom. "The character," we read, "divested of his ridiculous vivacity, appeared to the audience flat and insipid. . . . So little were the audience pleased with Woodward, or Woodward with himself, that he never afterwards attempted Polonius." (Davies, "Dramatic Miscellanies," III., 41, 2.)

Still more striking as a case in point is the struggle between common sense and tradition in the matter of the portraits—a question which, it will not be forgotten, has even in our own day once more given rise to some dispute.

The original practice, "ever since the Restoration," as Davies tells us, was for Hamlet, in the great scene with his mother, "to produce from his pocket two pictures in little of his father and uncle, not much bigger than two large coins or medallions. Now, duly allowing for the continuity of tradition by which this very method may be connected with Shakespeare's time, and it may be with the master's own instructions, it must of course be borne in mind that, prior to the Restoration, scenery in our sense of the word was practically unknown; and thus, regular portraits being out of the question, the very exigencies of the case must have necessitated recourse to these pocket medallions, provided always that some actual picture were assumed to be required. A very scant study of the text of the scene in question will, however, convince any reader that no such "portraits in little" could have been in Shakespeare's mind, for medallions would only be likely to contain the head, or at most the head and bust, while from the expressions put into Hamlet's mouth it is pretty evident that full-length portraits were referred to.

Such, then, was the system in vogue during Betterton's time. That great actor was accustomed at the fitting moment to draw the two pictures from his pocket, and, with an imitative faculty worthy of the sheep of Panurge, succeeding actors in the same situation, did precisely the same. Then it suddenly suggested itself to some more than usually critical mind that it was ridiculous to conceive that Hamlet should go about with a portrait of his detested uncle carefully concealed about his person. Thereupon a slight change was introduced; and while Hamlet was still allowed to carry the medallion of his father, that of his uncle was now hung round the queen's neck. Thus the contrast was now between the picture produced by Hamlet, and that worn by his mother. This, of course, was a distinct improvement, though it still left much to be desired. With Holman, who played Hamlet in 1874, a new departure altogether was taken. A portrait of Claudius was now hung on the wall in full view of the spectators, but Hamlet still carried the miniature of his father. Conversely, when Kemble played the Prince in 1793, a half-length portrait of the dead king was hung on the wall, while the queen herself wore the counterfeit presentment of the living brother upon her wrist. It was by Macready that the two large portraits were first employed. Mr. Irving says that, as he has been told, he used them with "no particular effect," but Macready himself stated that "the new effect of the pictures on the wall of the apartment was a very great improvement on the old stupid custom." It never seems to have struck anyone to inquire whether, under such conditions as then existed at the Danish court, it would be likely that portraits of the two brothers—the dead king and the living usurper—would be publicly exposed side by side on the same wall. But Macready's innovation did not settle the matter. Charles Kean, who, as we have seen, had broken away from tradition at other points, went back to the miniatures; as did Fechter, who hung the medallion of Claudius about the queen's neck, while he wore that of "buried Denmark" about his own. It need hardly be added that it was reserved for Mr. Henry Irving to make the most radical change. Under his management the actual portraits were abandoned altogether, since he maintains—with what seems to me personally more than a show of reason—"that this portrayal of the two brothers was a purely imaginative operation." In this view Mr. Irving has been followed by Signor Salvini.

One more example of the influence of custom may be taken from the stage history of The Merchant of Venice. Lord Lansdowne's mutilated version of this play, produced in 1701 under the title of The Jew of Venice, kept the stage till 1741, when Macklin had the good sense to return to the original text. In the adaptation, the character of Shylock was purposely made ridiculous, and was in the first instance cast to Doggett, who turned it into a low-comedy part. It was useless for Rowe to protest that the character was "tragically designed by the author." No one heeded the criticism.

The story of the manner in which the stage broke free from this monstrous tradition is interesting in the extreme. Macklin, reviving the genuine Merchant of Venice at Covent Garden, took the part of Shylock for himself, "and intimated his design to play it seriously." Then, we are told, "the laugh was universal. His best friends shook their heads at the attempt, while his rivals chuckled in secret, and flattered him with ideas of success the surer to work out his destruction." The general feeling was that he was going to make a fool of himself, and bring the theatre into ridicule. Fleetwood, the manager, "seriously applied" to him "to give up the part;" but Macklin—who was not a man to give up anything on which he had once set his mind—stood firm, assuring him "that he would pledge his life on the success of the play;" and in the end he was, though not very graciously, allowed to take his own course.

When the night came, the house "was crowded from top to bottom with the first company in town," and Macklin himself confesses

that he now began to feel some anxiety concerning the issue of the hazardous enterprise to which he had set his hand. What followed must be told in his own words, for it would be a thousand pities to lose the aroma of characteristic self-satisfaction which exhales from every phrase of his account: "The opening scenes being rather tame and level, I could not expect much applause; but I found myself well listened to. I could hear distinctly in the pit the words 'Very well, very well, indeed!'" "This man seems to know what he is about," etc. These encomiums warmed me. I knew where I should have the pull, which was in the third act, and reserved myself accordingly. At this period I threw out all my fire; and as the contrasted passions of joy for the merchant's losses, and grief for the elopement of Jessica, open a fine field for an actor's powers, I had the good fortune to please beyond my warmest expectations. The whole house was in an uproar of applause, and I was obliged to pause between the speeches to give it vent, so as to be heard. . . . The 'trial scene' wound up the fulness of my reputation; here I was well listened to, and here I made such a silent yet forcible impression upon my audience that I retired from this great attempt most perfectly satisfied. On my return to the green-room, after the play was over, it was crowded with nobility and critics, who all complimented me in the warmest and most unbounded manner; and the situation I felt myself in, I must confess, was one of the most flattering and intoxicating of my whole life."

Thus, by the courage of one man, was Shylock to some extent rescued and humanized. Later on, Kean had another battle to fight to clear away some of the stage traditions which still clung about the character. At the rehearsal preceding his first appearance in the part, he was stopped by repeated remonstrances against this or that slight innovation. "It's all wrong, Mr. Kean, all wrong," some one said at last. "It is as I wish it to be," was the frigid response. And in this case again the sequel showed that the public was on the reformer's side.

WILLIAM H. HUDSON.

LEWIS MORRISON'S PLANS.

Lewis Morrison is conducting the rehearsals of two of his companies at his home in Peekskill-on-Hudson. Mr. Morrison will appear as Richelieu and Mephisto this season. He has purchased the sole rights to the late Lawrence Barrett's great success, Yorick's Love, which he will give frequently during the season.

The demand for the Morrison production of Faust was so great that it was found necessary to organize a third company to fill the applications for time. The equipments are all new and identical, and the casts have been filled by people who have previously appeared in the various roles. Mr. Morrison's personal supporting company is headed by Florence Roberts Morrison and Edward Elsner, both of whom have appeared with him for a number of seasons.

Next season will be Mr. Morrison's last as Mephisto, although he will include it in his repertoire and present Faust whenever managers demand it, and he will continue the tours of the Morrison Faust organizations. He will produce in September, 1896, at a prominent Broadway theatre, Harrison Grey Fiske's romantic play, The Privateer. Mr. Morrison expects that this play will develop into another Celebrated Case. It will be one of the most costly and handsome productions ever seen in this country. The Morrison tours will continue under the direction of Edw. J. Abram.

THE AMERICAN EXCHANGE.

The high standing of the American Theatrical Exchange was proven last week by the receipt of a letter from a prominent London manager, regarding information as to bringing a strong attraction for a tour of the States. Arrangements were completed whereby a route will be looked and all railroad and printing contracts made, as well as the engaging of a number of artists here.

Fifteen new theatres have been placed on the books of the Exchange during the past week, among them a circuit comprising four of the best high-priced week-stand houses in the country. The Post Office department has been enlarged, and a new system adopted, in accordance with the increased business, which meets with the approval of out-of-town managers, who have their mail forwarded, as well as of those located in the city.

A CONFIDENT APPLICANT.

The dramatic agencies receive some very queer applications for stage positions. Here is one worth perusing, showing as it does the supreme confidence of green aspirants to histrionic honors:

MORRISTOWN, N. J., Aug. 14.
Can you place me with some good co. at a salary of 10 dolls. I'll take 9 and expense, wire ticket and sleeper right off to place where they open at. Clos contract with best managers or company. I have two new suits for wardrobe, I don't want no Shakspear plays. I like farce comedy, and have good face figger and voice, and use Donaldson Guide, don't menthun me to no manager what aint solid for I wont go. I am good to do anything from a sailor tad to the principal aktor. Yours in fraternity,

E. H. SOTHERN'S SEASON.

E. H. Sothern's season at the Lyceum Theatre will begin on Wednesday, Sept. 4, with the production of The Prisoner of Zenda. The completed cast is as follows: Morton Selten, Rowland Buckstone, Arthur Lawrence, Howard Gould, C. P. Flockton, Samuel Sothern, Daniel Jarrett, Henry Talbot, W. L. Branscombe, W. B. Woodall, Charles Arthur, R. Erlyne, J. J. Collins, T. J. Murphy, Grace Kimball, Marie D. Shotwell, Kate Pattison-Selten, Bertha Bartlett, Miss Didden, and Miss Drew. Mr. Sothern will enact the triple role of Prince Rudolf, Rudolf Rassendyll, and King Rudolf the Fifth.

REFLECTIONS.



Above is a portrait of Emily Seward (Mrs. E. M. Hollano), a painstaking actress, formerly a member of A. M. Palmer's company. Her work is remembered in Alabama, in The New Woman, and other plays.

Charley's Aunt, with the original New York cast, will be given at the Standard Theatre week of Sept. 2.

Livingston Russell has been engaged to produce Charles Barnard's new spectacular comedy, The Comedy of Toys, this season.

Arthur Nikisch, formerly conductor of the Boston Symphony Orchestra, has resigned the directorship of the Buda-Pest Court Opera.

Laura Biggar and Burt Haverly will begin their starring tour in A Trip to Chinatown at Newark next Monday.

Agnes Booth is in the city rehearsing with the company that will present The Sporting Duchess, in which she will play the title-role.

Edith Mai, formerly of the Casino and Fantasma companies, is said to have inherited \$10,000 from an aunt who recently died in Providence, R. I.

John H. Russell has been removed to Bloomington.

John Kernell has returned from a pleasure trip abroad. Before appearing in The Irish Alderman he will fill engagements in the South in McFadden's Elopement.

Julia Marlowe Taber and Robert Taber will, this season, play Romeo and Juliet, Twelfth Night, As You Like It, and Henry IV.

May Howard took the place of Charles Dickson as Mephistopheles in The Merry World on Thursday night, Mr. Dickson retiring to begin rehearsals for his own season.

John E. Borden, a member of Marie Wainwright's company, and Lizzie M. Culican, of Hamilton, Ont., were married in this city at the Church of St. Paul on Aug. 5.

Robert Drouet played Mr. Bromley in Simpson and Co. at Long Branch last Friday night for a local charity. Mr. Drouet will play De Neipperg in Mme. Sans Gêne this season.

Maud White, with Richard Mansfield in New York and London, has engaged with Robert Hilliard for Lost—24 Hours.

Leslie Haskell, a picture of whom was published in last week's MIRROR, is to play the ingenue part with Charles Frohman's Charley's Aunt.

Louis James has secured a new play entitled Marmion, which he will produce some time this season. Marmion is a liberal adaptation from the famous poem by Sir Walter Scott by Percy Sage, a son of Mrs. Abby Sage Richardson. Wagenhals and Kemper, Mr. James' managers, will give the play an elaborate production. They have ordered a scenic equipment from Buehler and Lanphear, of Chicago, and the play will be costumed by Herrmann.

Magistrate Peter J. Hughes, of Philadelphia, recently presented to Katharine Germaine a handsome watch in appreciation of her efforts in assisting in saving his nephew, Frank Hughes, from drowning in Fairmount Park.

Richard Sherman has canceled his contract with Irving Sandow, and signed with Eugene Robinson's Western company in A Fatted Calf.

Thomas Q. Seabrooke will open his season in A World of Trouble at Boston on Sept. 9.

Marie Wainwright will revive The Love Chase this season.

George W. Lederer will sail for England on Wednesday.

W. Gerard Anderson and Annie M. Hyland were married at St. Patrick's Cathedral, New York, on Aug. 15. The bride is a non-professional.

Tim Murphy's starring tour in A Texas Steer will begin on Sept. 9 at Kingston, N. Y.

Harry Bagge replaced Aubrey Boucicault as Dan de Lion in Kissmet at the Herald Square Theatre last night. Mr. Boucicault appears with Charles Dickson in Other People's Money, at Hoyt's.

E. M. and Joseph Holland are rehearsing A Man With a Past at the Garrick Theatre, under Richard Mansfield's direction.

The Empire Theatre company left last Tuesday on its Western tour.

Madame Cottrelly has recovered from her indisposition, and is again appearing as Madame Vinard in Trilby at the Garden Theatre.

Elizabeth Garrison has retired from the company that will appear in The Capitol on account of illness, and Helen Lowell has taken her place.

Abdul Dohle, an Indian fakir, will appear with Herrmann this season.

IN OTHER CITIES.

PROVIDENCE.

The season of '95-96 will open at the Westminster Theatre 19 with Harry W. Semon's Extravaganza co., which has been thoroughly reorganized. This house has been in the hands of the carpenters and painters for the past few weeks, and a great change has been wrought. Three rows of double seats, in rich crimson plush, have been put in place, and will constitute the 75-cent seats. On the stage there are several noteworthy improvements; new scenery has been added, better lighting conveniences and other improvements made. Other attractions to follow this opening are the McHenry English Swells, week of 26, and the London Specialty co. week of Sept. 2.

Manager G. E. Lathrop was in town 12 for the first time since his return from his European tour. Something definite in regard to the future of the Star Theatre will be decided in a short time.

Charles Barringer is making a moderate success of Trowbridge's Star Theatre, which he opened 12 with the stock co. in Stricken Blind. Week of 19 Mr. Barringer presented The Danites to fair houses. The cast includes Estelle Keene-Barringer, W. L. Gallagher, A. G. Kranz, T. Wilson Rennie, R. J. Sullivan, T. J. Sweeney, Eugene Sweet, Florence Corbin, Kitty Nelson, James J. Keene and Lucille Barringer. In addition, vaudeville acts are furnished by Master Galvin, John A. Mack, Mons. Victor Barrael, Susie Howard, George Aldine and Misses Albin and Bradford.

John N. Phillips, manager last season of Trowbridge's Star Theatre, has engaged with A. V. Pearson to manage his Northern stock co., producing White Squadron, Land of the Midnight Sun, Midnight Alarm, Police Patrol, Derby Mascot, and A Tale of Four Cities.

Harry Callender, business manager this season for Gustave Frohm's The Fatal Card co., is finishing his summer vacation at his home here and expects to resume his duties in a few days. His territory is the West, and it may be that this season he will go as far as the Pacific Coast.

The scenery and paraphernalia for the production of the New King Cole, to take place at Narragansett Park during the State Fair in September, is being constructed by C. A. Dunlap of Keith's Opera House. The scenes are painted on canvas 300 feet long, in crescent shape. The number of people on the stage will be more than 200, and the orchestra will contain sixty musicians. The outfit for the production for six nights cannot fall far short of \$10,000. The spectacle was devised and is being arranged by Carl Lovenberg who also composed the original music. The management has been placed in the hands of R. A. Harrington, who is manager of all the amusements at the fair.

Pinatore continues to do a big business at Crescent Park, and the season will not close until the second week in September. Every few days Mr. Saunders, the clever and amusing Sir Joseph of the cast, adds a new and witty verse to his chief song.

Joseph Forepaugh was in town 13 fresh from her European tour.

James McCarrick, stage hand at Trowbridge's Star Theatre, was the victim of a serious and brutal assault 10 by Thomas Daly, a former employee of that theatre. The altercation arose over a money matter in which Daly had not acted squarely with McCarrick. The latter referred to the matter whereupon Daly assailed him. James Goodwin with last year's Oliver Twist co., has engaged with Brady's Trilby co., and will open at New York Sept. 16.

HOWARD C. RIPLEY.

DETROIT.

The most interesting theatrical event of week of 11-17 was the opening of the Empire, where the exhibition of a "continuous performance" was tried for the first time in this city. Although the day was warm, the attendance was large both afternoon and evening, people dropping in and out continually, but the attractions compelling the greater number to remain for hours. It has since continued to draw, and judging from the first week here, and the success this innovation has met in other cities where tried, Manager Campbell is confident that it will pay. If he will only keep up the standard of the attractions, suffered throughout the season and not allow his stage to pander to the low and vitiated taste, but present good wholesome plays at popular prices, his venture will prove a good thing.

The initial drama is an old English play, Stricken Blind, a blending of the extremely pathetic of the harrowing order with a bright comedy vein, and the co. are quite adequate to giving a good representation of it. Celia Alsberg takes the role of the heroine, and Lucille Allen Walker the part of her friend, Charles W. Terries, Harry A. Ellis, Lillian Gale, Theo. Stark, James McDuff, Maurice Brennan, Jimmie Hester, and Rene Trumbull are other members of the co.

The drama is in four acts, and during the intervals good specialty performances are given. This part of the programme is headed by Billy Emerson, who does excellent work, as do also the Manhattan Comedy Four. Lizzie and Vivie Daly are exceedingly clever dancers, and Bernard Dyllan's singing is delighting the audiences. Several other specialists are doing their best and succeeding in making the continuous performance at the Empire this week attractive, and a happy omen for the future success of this enterprise.

R. S. Stephens has given us something decidedly novel in the minstrelsy line in Down on the Suwanee River, which was presented for the first time at Whitney's Opera House Sunday evening, August 12, and made quite a hit. It is in three acts, representing the negro by negroes first in his native Africa, then down on the Suwanee River during the old slavery days, and lastly we see him in his highest stage of evolution, as he is to be found in Rafferty Hall, in Thompson Street, New York. We see him in widely divergent environments, but still a continuous story that can be followed through the three acts. It is immensely funny, there being only two serious incidents in the whole thing. During the singing predominates, and it abounds in the burlesque, satirical and humorous. The climax of the negro development is supposed to be reached when hypnotized by Svengali he sings "Ben Bolt" in a Trilby travesty. It ends with a grand cake walk, in which twenty men and women and a brass band of sixteen pieces take part. Next week, The De-faulter.

The theatrical season has really not properly opened yet, inasmuch as neither the Detroit nor the L. ceum have yet opened. There is, therefore, very little of interest to write about just at present.

ATLANTA.

The impression made by Herbert Mathews' Opera co. at Henry Greenwall's New Lyceum Theatre has been from every standpoint truly artistic and thoroughly pleasing. From the opening night the attraction has been a money-maker, and if business continues the same, for there is much reason in believing it will, Mr. Mathews and Henry Greenwall will have proved beyond doubt that the town will handsomely support competent and up-to-date attractions when played at a first-class theatre. It might not be going wide of the mark, in passing, to mention that when Greenwall's new playhouse was proposed there were naturally a few doubtful Thomases who held that another house of amusement could not succeed. But this idea faded and vanished even before the opening attraction was announced, which, by the way, was one of the most brilliant occasions ever recorded in the Gate City. From that moment on the New Lyceum's success has been unprecedented, and the way it has gained popularity from the theatrical clientele was altogether far greater than its enterprising management could have reasonably hoped for. Apart from this the co. is by far the most metropolitan of any of the Summer opera co., ever seen here. This week Dorothy, Black Hussar, Indiana, and La Perichole are being sung. The first-named has probably proved to be the most popular of the operas yet given. J. Aldrich Libbey, Josephine Knapp, Ben Lodge, Fred. Freer, Trisie Friganza, and Stevens, the tenor, together with the other principals, succeed admirably in their respective roles, and abundant encores, as a rule, are the result.

Mrs. M. L. Littleton has returned from Chicago, and announces that her dramatic exhibit at the Cotton States and International Exposition will be carried out upon the plan originally outlined. In the Windy City she claims to have gained the support of many enthusiasts, and predicts certain success for her enterprise.

Harry Frank's New Imperial Theatre begins to take on an imposing look, and before another month it will have been practically completed, giving Atlanta another theatre, and one to be used exclusively for vaudeville purposes.

James O'Neill is visiting relatives in Cartersville, where he is having a genuinely good time.

ALF. FOWLER.

ST. PAUL.

At the Metropolitan Opera House the workmen are busily engaged in renovating and redecorating the interior of the theatre. The house will have one of the handsomest entrances of any theatre in America. Denman Thompson's Old Homestead co. will bethe opening attraction 26-30. Manager Scott leaves for New York 12 to complete his bookings for The Winning Triplets for the season.

Jacob Litt's Grand Opera House will present an entirely new appearance when Manager George Kingsbury gets through the general overhauling, renovation, and re-decoration of the interior and entrance. He takes pride in making the theatre as attractive as possible to the patrons, and will open the regular season on Sept. 1 with some popular attraction. Manager Jacob Litt is expected in St. Paul 14. Mr. Litt has booked for the season some of the finest attractions he has ever played at the Grand.

The Burglar co., Eugene Moore and Annie Boyle, passed through St. Paul Sunday 11, and will play Cal Stone's circuit on the popular Northern Pacific routes.

Frederick Bancroft, the magician, is spending a few days in St. Paul with his family, having completed his preparations for the tour of this season. Mr. Bancroft has just returned from New York, where he has been busily engaged for some time in getting up the scenery furnishings and paraphernalia required for his outfit. His time is nearly all booked for the season, and he is booked to appear at the Metropolitan. Mr. Bancroft is very clever in his art, and a great favorite in St. Paul. He has the best wishes of a host of friends and admirers in this city.

Manager Frank Perley is spending a few weeks in the Twin Cities, and is enjoying the bright clear atmosphere on his Minnesota farm.

Col. Pepper's Sunny South co., a minstrel co., embracing a number of good specialty people, will fill an engagement at Aurora Base Ball Park 19-24.

Alice Raymond, the cornetist, is playing at Como Park 11-17.

During the Summer engagement of the Wilbur Opera co. at the Metropolitan the presence of the bright, clever and cheerful prima donna, Sore Kirwin, was greatly missed by the theatregoers of St. Paul, who have for some years enjoyed her work as the bright particular star of that company.

GEORGE H. COLGRAVE.

KANSAS CITY.

The opening attraction at the Grand Opera House was the first appearance of the new star, Joe Cawthorn, under the management of John W. Dunne, in a new farcical and musical comedy by John A. Stevens entitled A Fool for Luck. Mr. Cawthorn is a very pleasing and popular German comedian, the possessor of a winning smile, a captivating German dialect and the ability to play the concertina about as well as any one that travels, a combination of abilities requisite for a light comedy of the kind Mr. Dunne has provided for him.

His songs and dances were heartily enjoyed and the comic possibilities of his part were grasped and defined in a manner which stamped him as an actor who will undoubtedly succeed in making a favorable impression as a comic star. Annie Buckley looked charming and ably seconded the star and assisted him in his songs and dances. Among the other members of the co. are C. H. Burroughs, W. H. Ginkle, Minerva Burroughs, and our old black-face friend, Frank McNish, who appears in two characters and also introduces his familiar specialty, Silence and Pun. The plot of the play deals with the adventures of a young German who has fallen heir to an immense fortune and is surrounded by people endeavoring to impose upon him and endeavoring to get his money away. In two acts the star gets away from character costume and this helps his impression as a legitimate comedian. The attendance was very good considering the extreme heat. Alabama 17-20. Charles Frohm's Empire Stock co. in The Masqueraders and Sowing the Wind will be the opening attraction of the season at the Coates Opera House commencing 19-21.

Mattie Vickers is the opening attraction for the season at the Ninth Street Theatre commencing 18-24. Estelle Keown Winchell has just left to join her husband, Henry Winchell, in New York. She will support him in his co. presenting A Pair of Kids, in which he takes Ezra Kendall's part.

FRANK B. WILSON.

LOUISVILLE.

Thornton Berry will be in charge of the Temple Theatre during the absence of Manager Moffett at the Knight Templar Conclave in Boston. Mr. Berry has been connected with the Temple and other theatres in Louisville for the past fifteen years. He will publish the programmes for the house this year and promises an attractive novelty in such publications.

Thomas Cook, for several years a prominent amateur, left for New York 12 where he will join Louis James' co., commencing active rehearsals for the approaching season. Mr. Cook is young and ambitious; he has a pleasing appearance, and is certainly well equipped for success in his new line of endeavor.

The Barnum-Bailey Circus gave two performances 14 to enormous crowds at Louisville's sister city, New Albany. The press agent issued quite a novel invitation to a number of the newspaper men in Louisville and vicinity. It was to partake of a dinner in a cage, surrounded by a number of the animals in the menagerie. Up to this writing it has not transpired whether it has been accepted or not.

Manager William Hall of the Avenue is quite a busy man in arranging for the approaching season. There is every reason to believe that he will make a success of the house. It is conveniently located and modern in its appointments, and already has an excellent booking.

Ernest Aroni will shortly return from the East greatly improved in health, and the announcement is made that he will again be the dramatic critic for the Courier-Journal.

CHARLES D. CLARK.

JERSEY CITY.

The Academy of Music is preparing for the beginning of the sixteenth season of the house and the twelfth season under the Henderson management. Florence Bindley is the first attraction 31 in a new version of The Captain's Mate. New scenery and new specialties are to be a feature of the piece, besides a strong co.

The actors' colony at Echo Lake, N. J., will celebrate the close of the Summer vacation 17 by a grand ball and concert in the hotel. Robert Broderick and George O'Donnell, of the Princess Bonnie co.; Charles Kompe, of the Empire Theatre, New York, and John E. Langabe, of our Academy of Music here, are the committee.

Florence Bindley has a new comedy, which will be produced Jan. 1.

Manager Frank E. Henderson arrived from Long Branch 15, and will remain here until the opening of his Academy of Music 21.

Jersey City Lodge of Elks celebrated the fifth anniversary of its existence by an outing to Bound Brook 9. A large party enjoyed the hospitality of Brother J. Irwin Hilpot, of the Berkeley House, and everything was done to make the visit a pleasing one.

Cud Given is a weekly visitor.

WALTER C. SMITH.

INDIANAPOLIS.

At the Park Theatre Gillooley's Troubles opened its season 12, and the second week at this playhouse started on another record-breaker. Specialty work of superior merit is the main feature of this play, and was well received by the large audiences. Silver and Sparks, Ada Mortimer, the Trumbull Sisters, and Will Burton, a great favorite at the Park, deserve special mention for clever work. A Cracker Jack 15-17; Finigan's Ball 19-24.

Mr. Fennessy, proprietor of the Empire, was here, and let contracts for renovating and refurbishing this house preparatory to its opening in the near future. The Temple Opera co. closed its season at Wildwood Park Saturday 10, after playing the best week of the season. Girelli Girelli and Billie Taylor were produced, and the co. was accorded great praise before leaving.

G. A. RECKER.

BALTIMORE.

Matters theatrical are simply dead here. Nothing is going on, all the theatres closed, and nearly all of the managers out of the city.

Charles E. Ford is resting at the seaside after a long season, a recreation which he well merits.

Richard L. Britton, of Harris' Academy of Music, is at Atlantic City. Manager Tunis F. Dean is at home attending to extensive improvements at the Academy. Mr. Dean spent several weeks at Oakland, Md., and returned to the city much benefited in health.

All of the theatres have lists of excellent attractions

for the coming season, and good business is confidently expected.

Manager Kernan is making the Howard Auditorium one of the prettiest theatres in the city. The improvements have been in progress all Summer, and the result is eminently satisfactory.

HAROLD RUTLEDGE.

SAN FRANCISCO.

Too Much Johnson at the Baldwin has been greatly enjoyed by large audiences all the week. Too Much Johnson without Gillette would be like a cork without a bottle. Sweet and pretty Maud Haslam makes a charming Mrs. Billings, and seems totally unconscious of her husband's transgressions. Kate Meek as the mother-in-law gives a very realistic portrayal. Ralph Delmore as Joseph Johnson, the sugar-planter, was very gruff, and his make-up so grim that I was afraid he would frighten the musicians in the orchestra. Charles J. Bell was clever as Mons. Dathis, a hot-headed, impetuous Frenchman. The play will run for another week. Then comes John Drew.

The Frawley co. after thirteen weeks of hard work will close their most prosperous engagement at the Columbia to-morrow night. Mr. Frawley goes East, and the co. will visit the surrounding pleasure resorts until Sept. 2 when their tour commences at Sacramento, then Stockton, San Jose, and down the line to Los Angeles for eight weeks, and possibly more. Thence to Denver, Salt Lake, Portland, etc., returning to Frisco, May 4. Blanche Bates received quite an ovation on her return Monday night, showing conclusively that she was greatly missed.

A popular theatre is the Tivoli. Crowds upon crowds have enjoyed Flotow's Martha. The new people are all capable and are more and more enjoyed at each performance. Laura Millard, Alice Nielson, and Alice Carle are winning new laurels, and Martin Pache, George Broderick, W. West, and John Raffael have made individual hits.

By Order of the Czar at Moscow's is attracting a great deal of attention this week, chiefly due to the gorgeous stage environments. The cast is unusually good, and the performance as a whole deserves the applause that it received.

Partners for Life, or M'liss, has been receiving attention at the Grove, and that's about all.

The German co. will present The Benefactors of Mankind at the Baldwin to-morrow night.

Henry Norm in left last Wednesday for Chicago.

Leonard Grover, Sr., will reopen the Alcazar Sept. 14.

Bob Eberle wishes me to say that he is having a most enjoyable time with his Frisco friends, and deeply regrets the parting.

Carrie Clark Ward was granted a divorce by Judge Trout from her husband, James M. Ward.

Lorraine Hollis' co., under the management of Joe Mount, will commence her tour 26.

W. J. Elleford and co. returned from the road not broke, but near it.

H. S. Duffield and his very talented wife, Phosa McAllister, will take a sea voyage to the Southern part of the State to recuperate after thirteen weeks of diligent work with the Frawley co.

Stockwell and his Company of Players will present for the second week A Man of the World, Nance Oldfield and The Critique.

Walter Hedges deserves great credit for the admirable manner in which he handled the open-air production of As You Like It in Stockton Tuesday night. So successful was the initial attempt that a second production will occur this evening.

Rose Cochran, who is to play Viola in the Twelfth Night, arrived Friday morning looking exceedingly well.

Charles W. Dillingham arrived from the East this morning in the interest of John Drew in a rather dilapidated condition. It seems while on the train in the vicinity of Cheyenne, some "Indian" made off with his money, amounting to about \$250, other valuables, etc., but left his watch and trousers. He sought the first railway station and telegraphed for money, but was delayed in getting it through the negligence of the operator, and for a whole day he had to "suffer the slings and arrows of outrageous fortune" and a little hunger thrown in.

H. P. TAYLOR, JR.

MINNEAPOLIS.

The largest Monday night crowd of the Summer season witnessed the production of Charity Begins at Home 12 by the Carleton Comic Opera co. at the Lake Harriet Pavilion. The performance was decidedly pleasing, and the audience was liberal with its applause.

Johnson, Davenport and Lorella, the comedy acrobats, contributed clever specialties.

The Grand Opera House is now in the hands of a large number of artists, workmen, etc., preparing this regular house for the opening of the regular season. Denman Thompson's Old Homestead will be the initial attraction. Manager Scott is now in the East completing his bookings.

F. C. CAMPBELL.

BUFFALO.

Intense humidity has interfered with the opening of the theatre up to the present time. The Academy of Music tried a few nights of minstrelsy in presenting Cleveland's aggregation. Despite the fact of a good entertainment being furnished, the attendance did not warrant further bookings for the present month.

James J. Corbett and other belligerents furnished a pugilistic entertainment at the Lyceum on 18th inst. The house was crowded from pit to dome. Additional interest was centered in Corbett on account of the prospective encounter with Fitzsimmons during the next month.

B. H.

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ALABAMA.

DECATUR.—E. HOLS' OPERA HOUSE (J. J. Gordon, manager): The season will open on 25 with Lindsey's Comedians. Manager Gordon has commenced work remodeling his house, putting in an outside entrance to the gallery, new scenery and changing the seats in the entire auditorium. The seating capacity is 1,200. He has the best line of attractions ever booked in Decatur, and among them Thomas W. Keene, Robert Downing, Lavery Opera co., and Ward and Vokes. Decatur is the best one-night stand in North Alabama. The L. and N. shows, and factories and foundries have a payroll of \$50,000 monthly.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (W. H. Noland, manager): The house has been thoroughly renovated, and much credit is due the management for changes in the scenic work, and due attention given making the house new in every respect. The following bookings have already been made: McKee Rankin, Joe Cawthorne, A. Green Goods, Kate Putnam, Ward and Vokes, Clay Clement, Trilby, Al G. Field's Minstrels, The Star Gazer, Frederick Warde, The Derby Winner, Special Delivery, Nashville Students, Taylor Brothers' Tornado, Thomas W. Keene. The season begins the first week in September.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): McKee Rankin 8-14; excellent business.

LITTLE ROCK.—GLENWOOD PARK THEATRE (Jack Williams, manager): McKee Rankin-Drew co. closed a ten days' engagement 8. On Wednesday, 8, the co., with the exception of Mr. and Mrs. Sidney Drew, appeared in Trilby to a large audience. Efforts were made to prevent performance but, as no federal judge was in the city, no injunction could be obtained. Items: The "musical" Hiatts, who were here with the National Stock co., were transferred a benefit 12 by local talent. A good sum was raised.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Frohman's Lyceum stock co. presented The Wife and the Rebellious Susan to fair houses 5, 6. Too Much Johnson 21.

OAKLAND.—MACDONOUGH THEATRE (Charles Cook, manager): Hoyt's A Black Sheep 5-7; Lyceum Theatre co. in repertoire 12-14 and matinee. OAKLAND THEATRE: Dark.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Frohman's Lyceum Theatre co. closed a most successful four-nights' engagement 10, appearing in The Case of the Rebellious Susan, An Ideal Husband, The Amazons, and The Wife to packed houses. Hoyt's A Black Sheep 13-17. BURBANK THEATRE (Fred A. Cooper, manager): Ethel Brandon and Shamus of a Great City drew well week ending 10. The Octopus 12. Items: H. B. Warner is with us after a four-years' absence as manager of the Lyceum co.

COLORADO.

GREELEY.—OPERA HOUSE (W. A. Heston, manager): House dark 12-17.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): House dark on 11 September.

GREAT FALLS.—OPERA HOUSE (G. N. Hartley, manager): Dark 12-17.

HELENA.—MINE'S OPERA HOUSE (J. L. Ming, manager): J. K. Emmett in Fritz in a Mad House to a well-pleased audience 5. Old Homestead 22.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): The Metropolitan in popular comedy dramas 5-10; fair business.

CONNECTICUT.

HARTFORD.—GOSSIP: The long delay in breaking ground for the new theatre, for some time contemplated, is apparently at an end, for Manager Parsons of Bridgeport, has applied to the Building Inspector for a permit to build. There is yet a temporary drawback which, however, is only a technical one between the owners of adjoining property as to the building line, which will be speedily adjusted. The new theatre will have a frontage of 90 feet, with a depth of 140 feet. The location as before stated in THE MIRROR is on an adjoining lot to the Travelers Insurance Co., who own the property and will place a mortgage on the building for half its value. The plans are drawn by Hopkins and Roberts, of New York. As yet they have not been made public, but the edifice will be a handsome structure of pressed brick, trimmed with brown stone trimmings. Manager Parsons promises to have the house open for the holidays. Tony Pastor, as usual, will open the season at Proctor's 16, with his vaudeville co., which comes to us heralded with unusual praise. Arthur C. Moreland has been engaged to manage the theatrical end of the Elks' bazaar, which is an assurance of its being a success. The members of the lodge have met with unprecedented success, and notwithstanding the event does not occur until October, over 8,000 tickets are already sold. Headquarters have been established on the main floor of the Times building and are in charge of George W. Moore, former Mirror correspondent.

NEW HAVEN.—GOSSIP: Last Wednesday afternoon and evening, Aug. 7, Innes' Famous Band gave a concert, entitled War and Peace, to immense crowds. A week of 10-17 Gorman's Japanese Cir. as drew enormous crowds—Poli's Wonderland is advertised to open on Aug. 26. The Grand opens in September.

NEW LONDON.—LYCEUM THEATRE (J. W. Jackson, manager): Byrne Brothers in 8 Bells 15. Items: Manager Jackson has leased the Broad Hall Opera House. Norwich, Conn., and will manage it in connection with the Lyceum Theatre and Gaiety Opera House of this city, as well as the Mystic, Conn., Opera House. James O'Neill will soon commence rehearsals at the Lyceum.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): The season of 1895-96 will open 14 at the attraction being, as usual 8 Bells. During the summer recess the house has been thoroughly renovated, the scenery touched up, and on the opening night this beautiful theatre will present a more inviting appearance than ever. The Brothers Byrne have been spending the summer vacation at their home here, busily engaged in setting 8 Bells in shape for the new season. The scenery and trik appliances have been overhauled, some new specialties have been introduced, and everything points to a successful opening. Items: Dodge and Harrison, the new managers of the Broadway, will take possession Sept. 1. On the retirement of Mr. Dennis the Norwich public will lose a manager who, although comparatively new to the business, has demonstrated his ability to manage a theatre satisfactorily, and his many friends regret his departure. Messrs. Dodge and Harrison come from Lynn, where they manage the Lynn Theatre, and are well recommended as bright and active business men, well posted in the theatrical affairs. They have booked a fine list of attractions, and Norwich is sure to welcome them most cordially.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): This house is about completed. It will open Sept. 2. W. H. F. Fenny, the scenic artist, has nearly finished his contract putting in some of the finest scenery in Connecticut.

WATERBURY.—GOSSIP: The remodeling of the Jacques Opera House is progressing as rapidly as can be expected. The old scenery has all been removed and new scenery will be ready for the opening, which will be on Sept. 2.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Old Rubie Tanner opened the house 13 to fine business. The orchestra was the best seen here for some time. Charles T. Ellis Sept. 7. Items: Professor H. S. Barker, musical director, and Charles Barker, both of this city, are with the co.—New York Players, under canvas here, are doing a fair business.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): S. Swelle's Dramatic co. gave one of the best performances ever witnessed in the city, to a good house, opening on 17.

FLORIDA.

KEY WEST.—GOSSIP: Manager Q. Charles Ball, of San Carlos Opera House has just issued a very neat circular regarding the improvements of his house, and has booked several attractions.—Julius Otto has resigned as manager of the Odd Fellows' Opera House, and no manager has yet been appointed. There is a doubt of this house being opened this season.—The Auditorium and Midwinter festivities are the

talk of the town. The North Atlantic Squadron will rendezvous in these waters during these festivities.

GEORGIA.

BRUNSWICK.—L'ARISTO OPERA HOUSE (M. A. Baker, Jr., manager): This house will be thoroughly renovated preparatory to the coming season. The house is now under the sole management of M. A. Baker, Jr., the lessee, T. A. Dunn retiring. The bookings thus far are as follows: The C. R. H. co., Trilby, Limited Mail, Warren Conlan, Butterfly Coterie, Conroy and Fox, A Merry Time, Oliver Doud Baron, Bow-ty Girl, Cotton King, White Slave, A Fatted Calf, Joe Ott, A Ride for Life, Katie Putnam, Only a Farmer's Daughter, The Stowaway, The Old Homestead, Our Country Cousin, Lewis Morrison, and others.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Richards and Pringle's Georgia Minstrels to a large house 18. The performance did not merit the patronage it received. Item: Manager Barhydt, of the Grand, is enjoining a summer vacation on the Mississippi. He is expected home on or about 25, during his absence his place is being filled by I. M. Monk.—Work on the new theatre, the Comedy, is progressing very rapidly, and the prospect of its future are very flattering. The management informs me that they have secured some of the best attractions on the road for their house for the season.—Ex-Manager Col. Jack Flaherty was a visitor to the city 10 looking over old fields. The Colonel is considering a very flattering offer for next season, but as yet has not decided.—Acting Manager Monk was congratulated upon his unique scheme of advertising the Richards-Pringle Minstrels by the management, although the County board may take exception to his utilizing "public property for advertising purposes," but "everything is fair in love and war," and the manager is not at all disturbed over the consequences. Things theatrical have a brighter outlook.

ENGLEWOOD.—MARLOWE THEATRE (B. F. Timmerman, manager): House dark 11-17.—New Lir Opera Theatre (Frank E. Baker, manager): Davis' U. T. C. opened 11 to fair business for the week giving a very pleasing performance. Willis' Two Old Cronies will open 18 for a week.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Gordon and Gibney co. 5-10; medium business at popular prices. Pringle's Georgia Minstrels 11; fair-sized audience. Holden Comedy 19-24.

SPRINGFIELD.—CHATTERBOX OPERA HOUSE (J. R. Chatterton, manager): The season will be opened here by the Gillette Opera co. giving four performances, two each of Bohemian Girl and Maritana.

PRINCETON.—APOLLO OPERA HOUSE (C. G. Cushing, manager): Beach and Bowers' Minstrels 20.

DECATUR.—GRAND OPERA HOUSE (L. W. Haines, manager): Richard and Pringle's Georgia Minstrels 21. The Holden Comedy co. week of the races commencing 26. The regular season opens 3 with Henderson's co. in Ali Baba.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Completely refurbished and redecorated, the house was opened 9 with Richards and Pringle's Georgia Minstrels to a well-pleased audience. Items: Ossie Osborne has again resumed his old position as door-keeper.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Gibney, Gordon, Gibney co. 25-31. Items: Frank Hanson, director in the Conservatory of Music at Quincy, Ill., will have charge of the Opera House orchestra the coming season.

MT. STERLING.—GRAND OPERA HOUSE (J. M. Murphy, manager): Sharpley's Lyceum Theatre co. 5-10; fair week; good business.

MATTOON.—DOLE'S OPERA HOUSE (Charles Hogue, manager): Madge Tucker in repertoire 5-10; good business. Items: Harry Matthews, of Matthews and Bulger, who has been at home for several weeks, left for New York last week.—Wallace Bruce left for New York 8.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Richards and Pringle's Minstrels 14; Marie Vickers 17; Fast Mail 21; Beach and Bowers' Minstrels 28, Derby Winner 29, The Defaulter 30, 31; A Bowers' Girl 4; Old Tennessee 5, 6; Ali Baba 7; A Modest Woman 9; Tornado 12; Trilby 19; Bunch of Keys 23; Roland Re-4-25; In Old Kentucky 26. Items: The Opera House is closed, and it is announced that it will not be used for theatrical purposes the coming season, hence the auditorium will have no opposition. The Auditorium has been thoroughly cleaned and overhauled for the coming season, and looks as bright, handsome and clean as when first opened.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): The house will open for the third year of its existence week of 12 with the Madge Tucker Repertoire co., which did a very good business considering the hot weather. The managers with some difficulty have secured only the best attractions to play their house this season, and a good paying business is looked for. The attractions include Lincoln J. Carter's Fast Mail co., Al G. Field's Mammoth Minstrels, The Limited Mail, Walker Whitesides, and The Old Homestead 5.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): Van Dyke and Easton co. closed a week 10 to good business. Richards and Pringle's Minstrels 8; good-sized house.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): The house opens for the season with The Fast Mail 20.

INDIANA.

FRANKFORT.—COLUMBIA THEATRE (Aughee and Benedic d, managers): The theatre's audience opened the season 10 to good business. Billy Cosad Minstrels 22.

MONTPELIER.—GRAND OPERA HOUSE (C. M. Murphy, manager): Murray and Mack's date changed from 13 to 16. W. F. Henderson in A Straight Tip 21. Walford and Holmes in The Smugglers Sept. 9-11.

ELKHART.—BUCKLE OPERA HOUSE (David Carpenter, manager): Barlow Brothers gave a very good performance to a fair house 10. Jules Walters in his new play, The Money Order, 18.

FORT WAYNE.—MAHON TEMPLE (Strouder and Smith, managers): Barlow Brothers' Minstrels, Basil McHenry, manager, to good business 9. The audience was well pleased. They have a very vocalists, who sang some magnificent selections. The olio was exceedingly fine, especially the phenomenal artist, Ollie Young, club-juggling specialist; also, Mons. Cella, the anatomical wonder. The Temple will open the regular season Sept. 2, with Cora Van Tassel in Tennessee's Partner. The managers anticipate good business for the season.

PERU.—EMERICK'S OPERA HOUSE (S. B. Patterson, manager): Murray and Mack in Finnigan's Ball 13; good business. Sellers and Martin's U. T. co. will open their season here 22.

ALEXANDRIA.—THEATRE (E. O. Clinton, manager): The season at this place opens on 27 with Sudder and Martin's Uncle Tom's Cabin. The house is being thoroughly renovated, new scenery, having been purchased, with a new stage outfit. The building is also being wired, incandescent lights taking the place of natural gas for lighting purposes. Two hundred and eighty lights, 100 of which are white and 80 colored, have been already placed, and a calcium light has been ordered which will complete the equipment. The total cost of the improvements will exceed \$1,500. With these new scenic effects, the Alexandria Theatre will be the finest of its kind in the State.

NEW HARMONY.—THRAILL'S OPERA HOUSE (Al. Gilbert, manager): A musicale and full dress ball was given by our young society people evening of 8. Items: The professionals summering here have organized a tennis club.—The lecture given before the Women's Club by Mrs. Bella Golden entitled, "The American Stage" was a success in every way. Mrs. Golden never fails to draw a crowd in New Harmony, her home.—B. Gray and Gray's dramatic co., in repertoire, will play a week here soon.—A lecture on "The New Church" was given at Murphy Hall evening of 8 by Mr. Hinkley of Boston.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): A Cracker Jack 14; Murray and Mack in Finnigan's Ball 27. ARKANA: Barnum and Bailey's Circus 17.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The entertainment given by the Order of Red Men 7 was satisfactory in every respect, and tested the capacity of the house. William Decker sang a beautiful ballad, written by Professor Leslie of this city, and which was well received. Schreiner and Carroll in song and dance, and Ed Carroll in "clags," also made

CHAS. KENT

Engaged by A. M. Palmer.

"SVENGALI."

decided hits. The most enjoyable part of the performance was the musical sketch of the Barcliff Brothers. They are former residents of this city. The performance concluded with an Indian burlesque, given by the lodge. Items: Mark E. Swan writes me that "Miss Lizzie Gale, late of Sol Smith Russell co., has joined Jessie Mae Hall in The Telegram"; also, that Miss Hall will shortly produce his new play 75. E. Dane Smith will look after the advance work for Lillian Kennedy next season.

ROCKVILLE.—OPERA HOUSE (D. Stroude and W. White, managers): 8 Bells of a Feather 12-14. James Reilly in the Broom-Maker 27.—CARLISLE HALL (D. M. Carlisle, manager): Dark 12-14.

WABASH.—ARONA: Barnum Circus 8; big business.

SOUTH BEND.—GOOD'S OPERA HOUSE (J. B. Toms, manager): The Defaulter was presented to a fair house 13. The extremely hot weather prevented a larger audience.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): House dark all the month.

LA FAYETTE.—GRAND OPERA HOUSE (George Seeger, manager): Finnigan's Ball 12; fair house. House dark until 24, when Play and Players will be presented.

LAFORTE.—HALL'S OPERA HOUSE (W. C. Willes, manager): The season opens 26 with the Columbia Opera co. Several fine attractions have already been booked.—ARONA: Walter Main's Circus afternoon and evening 18; good business.

IOWA.

DUBUQUE.—GRAND OPERA HOUSE (William T. Rochl, manager): Mr. Rochl, the hustling manager of the Grand is getting things in shape for the opening on 20 by Messrs. Bowers and Beach's New Minstrel co. Beach and Bowers are great favorites here, as this city is their home, and whenever they raise they curtain here it is a packed house. Nearly all the leading attractions have already been booked for this season.

ANAMOSA.—GRAND OPERA HOUSE (C. R. Howard, manager): House dark 12-17. Weston's Comedians 19-24.

CARROLL.—GERMANIA OPERA HOUSE (—Albertson, manager): Woodworth Theatre co. 19-24.—DRENNON OPERA HOUSE: Dark 12-14.

FORT MADISON.—EMINGER GRAND (Chas. H. Salisbury, manager): Mattie Vickers 19.—ITEM: Hurace and John Ravenscroft have returned to New York, the former to rejoin the Camille d'Arville co. and the latter the Bostonians.

CHARLES CITY.—HILDETH OPERA HOUSE (C. H. Shaw, manager): Manager Shaw has secured a good list of attractions for the season.

SIoux CITY.—PRAIRIE GRAND (A. B. Beall, manager): The preliminary season at this house opens 17 with A Bowers' Girl. The regular season will open 1 Sept. 3 with Roland Reed.—ITEM: Harley Rounds, the popular treasurer at the Grand, has returned from his summer vacation.

INDEPENDENCE.—GREENEY OPERA HOUSE (R. M. Campbell, manager): Oriole Opera co. 19-24. Lemen Brothers' Circus 22.—ITEM: Colonel Halliday, formerly of Halliday's Minstrels, now representing the Oriole Opera co., is spending the week in the city.

KANSAS.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. C. Davis, manager): House dark week ending 11.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): The house is undergoing a thorough cleaning and painting inside and out, and a number of improvements are being made about the stage and dressing-rooms. Manager Myers says he has some of the best attractions booked for this season he has ever had. Fumana's Merry-makers 15-18.

TOPEKA.—GOSSIP: Both houses are still dark. The Grand is being re-papered, re-carpeted and wired for electric lights, in front of and behind the curtain. The heating apparatus is also being overhauled, and it will seem like a new house by the night of Aug. 24, when the season opens with A Bowers' Girl.—A. Hester Crawford, who has been in New York doing the annual booking, has returned, and announces an extensive list of bookings for this season.—Marshall's Military Band will leave on 22 for Boston to take part in the Masonic Reunion to be held there. They expect to give side concerts at Orchard and Manhattan Beaches and at Farmington and other resorts, and anticipate a jolly time and much glory. They will give a fireworks display at Garfield Park 16 as an extra inducement for as all to turn out to their last concert. While they are away the "Mod.co." a local singing society, will give two minstrel performances 23 and 30 at the same Park.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Cecil Spooner opened a week's engagement 12 to a crowded house. Becky Bliss was the play for the opening night. The co. is the best we have had at cheap prices. The kaleidoscope dance as given by Cecil Spooner proved one of the prettiest as well as one of the cleverest dances ever seen here. The regular season opens next month.

PARSONS.—EDWARD'S OPERA HOUSE (Johnson and Steele, managers): Spooner Comedy co. at popular prices 5-10 to good business, but not what they expected, on account of the G. A. R. encampment all the week. The season opens Sept. 20 with Griffin's Faust co.—ITEM: The Opera House has had a thorough overhauling and a number of substantial improvements made. The stage has been enlarged and an entirely new floor put in. Six elegant new dressing-rooms have been fitted up with every convenience, and the entire house and dressing rooms are heated by steam. New scenery and new drop-curtain, house re-frescoed, also newly upholstered chairs and new carpets.

KENTUCKY.

BOWLING GREEN.—Sixteen members of A. B. French's New Sensation co., now playing on Green River, Ky., passed through here to-day en route to Mammoth Cave. The New Sensation, managed by Mrs. Callie French, pilot and captain, is playing to good business, and the tour is being greatly enjoyed by the members of the co., embracing the pleasant features of a vacation in a house-boat, together with a sure salary day.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (George E. Lothrop, manager): Congrove and Grant's Dazzler 14 opened the house for the season; fair performance. J. mes B. Mackie's Grimes' Cellar Door 19, 20; Joe Ott 26; Thomas W. Keene 31-2. Items: Charles Cowles, of Little Christopher co., is at Oak's Island.—Harry Hardy, agent for James B. Mackie, was here 12.—Annie Louise Cary Raymond and others gave a concert at Falmouth 14.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): The regular season opened 12 with James B. Mackie in Grimes' Cellar Door, supported by the strongest co. he has ever had to the stage. The house was filled, and Mr. Mackie and Miss Sanford made big hits. The Gotham City Quartette is the leading feature this season; also deserving of mention are Miles, Delmore and Paquelema, the contortion dancers. Lost in New York 16.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Mackie's Grimes' Cellar Door 14; good business. Mile Delmore and M. le. Paquelema, the contortion dancers, deserve special mention. Lost in New York 16. Items: The opera Faust, under the direction of Arthur J. Hubbard, of Boston, was billed for 21.—ITEM: The Carleton Comedy co. are paying a season at Northport Skating Pavilion.—Th-man E. Shea's new play, The Man-o-War-Man (written by Mr. Harkins) is finished, and Mr. Shea says "it is a great play."

HOLLISTON.—ARENA: Sells Brothers' Circus exhibited at Woodstock, N. H., 2. This town is only twelve miles from Holliston, and nearly the entire population drove over to see the show. It was the largest and best circus ever in this part of the country.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Congrove and Grant's Comedians opened the regular season with The Dazzler 13 to good business.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hordford, managers): The house will open 17 with Congrove and Grant's Dazzler co.—MUSIC HALL (W. H. Body, manager): House opens 28.—LAKVIEW THEATRE (James Gilbert, manager): The opera co. sang Billie Taylor to large, well-pleased audiences 5-8. The next bill will be The Two Vagabonds.—ITEM: Manager A. J. Fay, of the Opera House, is at Hotel Preston, Clifton, for the month of August.—Treasurer Frank Maddocks' familiar face can be seen once more at the box-office window.—Owing to the efforts of Advertising Agent W. A. Roberts, the Opera House bill-posting co. is one of the best equipped for stand work in the city.—Al. Anderson's Colored Minstrels played a successful engagement 5-10.—Pain's Last Days of Pompeii to large houses week of 5-10.—Chas Beckwith, the swimmer, was here 8-10.—W. H. Way, Joseph Harrington and D. J. Mack left town 19 for the road with Mt. co.—The new drop-curtain for the Opera House will be ready to hang Sept. 1. Moses, of Chicago, is doing the work.—Manager Body is hustling to get his house in readiness for 28. Richards, of Boston, has painted a new curtain and two panel pictures for the walls on either side of the proscenium arch.—The Bijou Theatre shows no signs of opening yet.—The Elks' outing 15.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): The season opened at this house 12 under favorable auspices, the attraction being Lost in New York. Notwithstanding the hot weather there was a large and well-pleased audience, although the company was not as well chosen as some which we have seen in this venerable melodrama. Regarding Carri-Swan, The entire act drop, Bergen Bay, which has been recently hung, was used and received favorable comment from the auditors. Walter Kennedy in William Dean Howells' Samson 19.—Bijou Theatre (W. R. Taylor, agent): Romulus gave an exhibition of physical strength and muscular development 8 to a small but delighted audience.—ITEM: Manager Bradley will hold another meet at his bicycle park Sept. 2, and indications point to a repetition of his previous successes. Treasurer Davenport, of the Park, is filling the position of assistant manager at the track.

MARLBORO.—ITEM: The Marlboro Theatre will open for the season 20 with Walt-r Kennedy and a strong cast in Samson. Manager Riley has been busy the past summer, and under his personal supervision the theatre has undergone some radical improvements. All of the old scenery has been disposed of and an entire new set, including flies, borders, wings and set pieces, together with a new drop-curtain, has just been placed in position. The dressing rooms have been thoroughly renovated, sanitary arrangements perfected and additional lighting facilities introduced. Thus far thirty-three companies have been booked, including some of the finest on the road, and the indications point to a very successful season. Peck's Bad Boy, Sept. 2. Tony Faircl in Gypsy Owen 11, The Derby Mascot 14. Rice's Comedians 23-28.

PLYMOUTH.—DAVIS OPERA HOUSE: Dark week 12-17.—NEW GRAND OPERA HOUSE (G. M. Butts, manager): Brooklyn Handicap 17; Walter Kennedy in Samson 23.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): The house will open season 21 with Guy Brothers' Minstrels, followed by The Girl Left Behind Me Sept. 6; Charles T. Ellis in The Abolition 10; Special Delivery 12; Boston Stock co. week of 16-21; Helen Blithe 24; Morris on's Faust 25; Trip to Chinatown 29.—WILSON'S OPERA HOUSE (Thomas Hanley, manager): The season has not yet been decided upon.—ITEM: The Bijou will probably open about Sept. 15, to det new management.—P. T. Sullivan has written a five-act melodrama, Comanche Joe. The play deals largely with border life.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): House dark week of 12-17. Tony Pastor 20.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The opening date of attraction is not yet certain. Several first-class attractions have been booked. The White Squadron 8. Fabio Romani, in which Miss Therese Nilford has a leading part, 18.

HOLYOKE.—THE EMPIRE (W. H. Bristol, manager): The Gordon Stock co. 12-17 in repertoire; splendid performance to fair business. The Dazzler 20.—THE OPERA HOUSE (W. E. Kendall, manager): Primrose and West's Minstrels will open this house 23.

MICHIGAN.

COLDWATER.—THIRTY'S OPERA HOUSE (J. T. Jackson, manager): During the summer the house has been thoroughly renovated and new scenery added. It opens 20 with Barlow Brothers' Minstrels.—ITEM: Forbes and Ward, of this city, are organizing a repertoire co. with Esther Allen as leading lady. They will open their season 26.

FLINT.—MUSIC HALL (Rankin and Hubbard, manager): Barlow Brothers' Minstrels will open the preliminary season 17.

GRAND RAPIDS.—OPERA HOUSE (O. Stair, manager): Cora Van Tassel in Scott Marhle's Tennessee a Partner opened at the season at this house 12 before a good-sized audience. Miss Van Tassel is a sprightly subtrite of no mean capabilities and with fair support entrained her audiences well. The play snacks decidedly of the melodramatic and is especially popular with the upstarts.—ITEM: Tierney and Ashley will give a glove contest at Smith's 16.—Powers opens 26 with Roland Reed.

GRAND HAVEN.—OPERA HOUSE (E. A. Hatty, manager): Stewart's Two Johns 10; fair house. Cora Van Tassel 22.

MANISTEE.—ARENA: Ringling Brothers' Circus did a good business 8. They made a very favorable impression here. Fawcett Bill's Wild West Show 12; full tents both afternoon and evening.

MINNESOTA.

LITTLE FALLS.—GROSS OPERA HOUSE (Phil. J. Gross, manager): Buchanan Comedy Co. 3; S. R. O. The Burglar, 13, with good prospects for business.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Mamie Well-well's Players closed their two weeks' engagement 10 to fine business. Field's Minstrels 16. Punch Robertson's Repertoire co. 26-31.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE (Lee Hester, manager): The season will open with Joe Cawthorn in A Fool for Luck Oct. 5. Among the other attractions booked are Creston Clarke, White Slave, Moses Order, Ride for Life, Ana Gray, and a course of ten lectures and musical clubs supplied by the Lyceum Bureau. Mabel Paige will probably play a week here as the local management are anxious to secure her, she having become such a pronounced favorite on her last visit. In her co. this season are many old Greenville favorites, including Frank Morehouse, Charles Eberhardt, Guy Woodward, Jessie Warren, Jessie Emission, George Gale, and Dora Paige.

MISSOURI.

FULTON.—NEW GRAND OPERA HOUSE (J. M. Bolton, manager): The season opens 21 with Joe Cawthorn in A Fool for Luck.

OUTLER.—OPERA HOUSE (J. W. Taylor, manager): Prof. Williams' Musical Concert will open the season 15.

CLINTON.—OPERA HOUSE (W. Brown, manager): Otto H. Krause stock co. 5-11; crowded houses. Callicotte Comedy co. Sept. 16, 18; Richards and Pringle's Minstrels 19, Callicotte Comedy co. 20.

and Butte during the race meetings at these points for Manager John Maguire.

LIVINGSTON.—HUFFELIN OPERA HOUSE (C. S. Heffelin, manager): John Dillon co. gave a very pleasing performance 3 in West-end the Earth. Mr. Dillon is a great favorite in Montana. He and his co. took a week off here, spending the time in the Yellowstone National Park. J. K. Emmet in Fritz in a Madhouse to a highly-pleased audience. The Old Homestead 28.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. H. Davis, manager): The season will open 22 with Jack Harkaway. LAWS-GARDEN THEATRE (Fairbanks and Mitchell, managers): The co. closed a six weeks' engagement to good business 10. ITEMS: The members of the Fairbanks and Mitchell co. gave a very enjoyable social and dance to a few personal friends after the performance 9.—David E. Dow will remain in Nashua and present Damon and Pythias with local talent 1, 2.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Cos. visiting Exeter this season will find quite a change in the stage of the Opera House, as Manager Wingate has added ten sets of new scenery larger than the old, and has improved the stage by removing posts which ran from floor to roof and putting in iron trusses to take their place. The stage is now 37-65 feet, and all clear. A new gas-stand has been added, and many other improvements made which will be appreciated both behind and before the footlights. A most excellent list of bookings has already been made for the coming season, and as business here in shops and mills is large, a better season than ever is expected. ITEM: Roberta Crawford, who has been visiting her sister here, left for New York to join her co.—Joseph Leavy, leader of the Opera House orchestra, is playing first violin with Seils Circus now.—Manager Wingate now has bill-boards in six adjoining towns, where he will do country billing for all large attractions.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): The season opened at this house with a week's engagement of Bunt and Rudd's Old World Specialty co. 12.

CONCORD.—OPERA HOUSE: The season opens here with The White Squadron 30. The September bookings include: James O'Neill 9, The Girl I Left Behind Me 16, Special Delivery 19, The Derby Mascot 24. ITEMS: George R. Wright has signed to play Eb Ganney with The Old Homestead.—Joseph Jefferson, Marie Jansen, Maude Banks, Kendall Weston, are at the summer resorts in this State.

NEW JERSEY.

NEWARK.—GOSPEL: On account of the large number unable to witness the exhibition of Pain's Fireworks when presented here, they will be given here 17 in the Shooting Park.—Waldmann's Opera House will open the regular season on 17, when John F. Fields' Drawing Cards will be the attraction. The co. comprises Joe Flynn, Phyllis Allen, Mons. La Fleur, Carroll and Hinds, Mlle. Astarte, Charles F. Gillette, Weston Sisters, Lator and Chester, and McCarthy and Reynolds.—The theatres have received their annual cleaning. H. R. Jacobs' Theatre is undergoing many needed alterations, while the other houses have been newly painted and brightened up in general. The management of the local houses will be the same with the exception of Jacobs', where M. W. Tobin retires. His successor has not been appointed.—Miner's Theatre re-opens Labor Day, Sept. 2.—Manager Fred. Waldmann is expected from Europe the middle of September.—Treasurer Harry E. Dennis, of Miner's who is manager of the Ashbury Park Opera House, is doing well. This week (12) he is presenting the Baggage Check, and 14, 15 Truly, with Mabel Amber in the title-role, will be given.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Fitz and Webster in A Breezy Time 14 played to the capacity of the house; good performance. Their Trilby burlesque made a hit. White Crook 23.

ELIZABETH.—DRAKE OPERA HOUSE (Rich and Maeder, managers): House dark 12-17.—LYCUM THEATRE (A. H. Simonds, manager): House dark 12-17.

PATERSON.—The season of '95-96 promises to be very successful, 25 industries are now all fairly busy and money is more plentiful than it has been in many months. The Opera House management has made a few needed improvements in their house, but as the house was overhauled and renovated last season, they were few. Cleveland's Minstrels 23.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): The management of this house is very busy arranging for the opening of the season of '95-96, which occurs 21 with Cleveland's Minstrels. The house has been thoroughly cleaned and overhauled for the coming season and looks as bright as a dollar from the mint. The following attractions are booked: In a Big City 24, New Boy 27, Limited Mail Sept. 2, Bonnie Scotland 4.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (F. F. Proctor, manager): Tony Pastor and his new co. were here 9 and in spite of the heat played to S. R. O. Major Newell did some phenomenal skating and dancing on club skates. Thomas O'Brien and Clara Havel were pleasing in the Newsboy's Courtship. The former is a first-class acrobat and the latter a good singer. James and Lucy Allison are clever dancers. The genial Tony sang three of his latest songs. Jack and Joe Sims form a musical team that is worth hearing. Pollie Holmes, the Irish Duchess, brought the house down with her songs and dialect. Caron and Herbert form a very funny acrobatic team. Heath and Clifford did not take very well in the first part of their sketch but before the conclusion they captured the audience. The Russell Brothers are clever but it seems a waste of time for them to stick to the threadbare sketch of the Servant Girls. What they need is something new. The performance closed with a very clever exhibition of bicycle riding by the Valdares. The regular season opens 29 with Robert Hilliard as the attraction who will be followed Sept. 2 by ZoZo.—HARMANUS BLANCHER HALL: The Primrose and West Minstrels 21; Donnelly and Girard 28.

ROCHESTER.—GOSPEL: The Princess Trebizonde, was presented to fairly good attendance at the Auditorium, Ontario Beach 12-17. At Manitou Beach, Harry Stark entertained visitors with a skilled exhibition of leggerdism 12-17. Calverly and Indian Band pleased sojourners at Sea Breeze, Irondequoit Bay 12-17. Calverly's daring acts upon the tight-rope are certainly wonderful.—Pain's The Last Days of Pompeii, at the Athletic grounds, Ontario Beach 12-17 attracted large audiences, who were enthusiastic over the spectacle. The special features under the direction of Arnold Krality, are deserving commendation.—ARENA: The largest gathering ever brought together in this city to witness an entertainment, of any description, assembled at the Driving Park 12, on the occasion of the appearance of Buffalo Bill's Wild West. Fully 40,000 people attended the two performances. Several thousands were turned away. The receipts aggregated \$25,000. Mr. Cody (Buffalo Bill) assured your representative that it was the banner day of the season, with the possible exception of one day in Brooklyn. Billy Irving (of Irving and Woods) is passing a brief season in this city, and pleasantly entertaining his friends at Bruce's Summer Garden. Miss Irving will be under the management of L. M. Donnelly the ensuing season.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Tony Pastor and co. paid his regular annual visit here 12, 13 and two good-sized audiences greeted him and his selected co. of supporters. The whole programme was an excellent one. The star attractions were Thomas O'Brien and Clara Havel in the Newsboy's Courtship, James and Lucy Allison in their Poetry of Motion, and Caron and Herbert in Grotesque Clown and Tumbling Act.—SARATOGA OPERA HOUSE (A. L. Churchill, acting-manager): Flora Staniford and an excellent co. opened a week's engagement 12 to good business. The 12th lecture, in the popular Free Summer Lecture Course 12 is by William H. McElroy of New York, in "Random Recollections of Oliver Wendell Holmes." The attendance was again small at the Sacred Concert 11. Owing to a heavy rain Sunday, her numbers were acceptably reduced by John L. Gartland, who is a great favorite here. The orchestral part of the concert was very fine. Townsend Fellows sang to a large audience 14.—PERSONAL: Phil Schuyler and wife, Dickie Delaro, are spending their vacation at their cottage, on the bank of Saratoga Lake.—J. H. Decker, representing Primrose and West's Minstrels, was in town 14.—Mr. Norcott, pianist and composer of the popular two-step, "Trilby," is spending a few weeks here.—Mr. N. C. Goodwin, of Boston, father of the well-known actor, was in town 14.—Benefit balls, for leaders of orchestras, at the

hotels are now the order of the day. Thomas A. Joyce, leader at Congress Hall, was benefited 9, and C. W. Stuh, of the United States Hotel, 7.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): The regular season will open 21 when Town Topics will be produced by William Jerome and first-class co. of Vandeville stars. Donnelly and Girard in The Rainmakers 28; Robert Hilliard 29; De Wolf Hopper Sept. 4.—ITEMS: During the past few weeks the Van Curler has been thoroughly renovated and Manager Benedict has spent a large amount of money in brightening up the house. Much work has also been done upon the scenery. Manager Benedict has booked nearly all the first-class attractions on the road and the season promises to be the banner one in the history of the house. Ed. Velverton, the genial treasurer of the house, will occupy his old position in the box-office and the staff will remain the same as last season. The Edison General Electric works will shortly give employment to fifteen hundred men, and this will undoubtedly have the desired effect upon the house.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): As was the rule from the first, on each succeeding night, Professor Sylvian A. Lee played to increased business and on 9, 10 gave one of the best mesmeric and hypnotic performances ever seen in this city to S. R. O.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Gorton Minstrels opened the season to a full house 8.

PLATTSBURG.—THEATRE (A. A. Drowne, manager): This house opens the season 15, Jack Harkaway 19; Town Topics 23.—ITEM: Manager Drowne has booked some excellent attractions and expects a very prosperous season.

TONAWANDA.—LIVES' OPERA HOUSE (Frederick Lives, manager): Gorton's Minstrels 14; good business.

PENNY YAK.—SHEPARD OPERA HOUSE (C. H. Sisson, manager): House dark week of 5-10.

SYRACUSE.—JACOBS' OPERA HOUSE (H. R. Jacobs, manager): Cleveland's Minstrels appeared to big business 12.—ITEMS: George A. Edes, of New York, is the successor of C. H. Plummer as manager of Jacobs'.—William A. Daniels has signed with the American Opera co. for leading comedy parts. Alexander McKenzie will go with Robert Downing again this season.—ARENA: Buffalo Bill's Wild West was witnessed by 35,000 people in two performances 5.

OWEGO.—WILSON OPERA HOUSE (C. R. Dean, manager): The season will open 23 with the Casino Club, a local dramatic society. A Pair of Kids 30.—ITEM: The house has undergone extensive repairs. It is fitted up with entirely new scenery and curtain, large and comfortable dressing-rooms, and has been repainted and decorated. The stage has been widened and deepened. Manager Dean has spared no pains or expense in making it one of the prettiest houses in this section.

BORNEVILLE.—ARENA: Buffalo Bill's Wild West drew fully 20,000 people at the afternoon performance 12, and the evening attendance tested the seating capacity. The entertainment was novel and delightful and satisfaction was expressed.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): The Elizabeth Williams East Lynne co. to poor business.—ITEMS: W. D. VanDyke, advance representative for Reno and Ford's Squire Haskins co. last season, has been the guest of Manager Fitzgerald for a few days.—"Dad" Lambert, basso, with Vreeland's Minstrels last season, will join Minnie De Haven Comedy co. at Johnstown, Ohio, 15.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. R. Sweet, manager): Fishman's Girl I Left Behind Me opens the season 28 followed by O'Hoolahan's Masterdancers Sept. 2. Spider and Fly 9; 8 Bells 12; Joe Out in The Star Gazer 14; Sowing the Wind 16; A Trip to Chinitown 19.—ITEMS: Frank Abbott left for New York 12 on business.—Mr. Webber, of Della Fox's Little Trooper co., is still in town.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Cleveland's Minstrels 10, with jantine, to large business. The Japs and Arabs are the bright particular features of the performance.

AUBURN.—BURTS OPERA HOUSE (E. S. Newton, manager): Cleveland's Minstrels to a crowded house 13; well pleased audience.

LYONS.—MEMORIAL HALL (John Mills, manager): Workmen are at work changing the interior of this house. New scenery is to be introduced, the parquette is to be altered by being raised in the rear, making the seats on an incline. Manager Mills looks forward to a prosperous season.

UTICA.—OPERA HOUSE (H. E. Day, manager): House dark 9-16: Primrose and West's Minstrels are here rehearsing daily from morning until evening. They open their season here 19 and the indications are they will have a packed house. Manager Day who has been spending the Summer at Redwood has returned looking as brown as the proverbial brick. It is very evident, judging from the list of attractions booked for this season, that Mr. Day has not spent all of his time fishing, but combined business with pleasure during his vacation. Donnelly and Girard 29; Billy Barry Sept. 2.

YONKERS.—GOSPEL: Professor Kellar has closed his workshop at Yonkers where he has been at work all Summer employing from twelve to fourteen assistants and has shipped all his properties to Detroit, Mich., where he opens his season 26. Mr. Kellar is building a very handsome permanent residence at Yonkers and will be a near neighbor of Frank Buonomo, left 13 to join the Wilke has returned from Haines' Falls in the Catskills, where he has enjoyed a short vacation.

PEEKSKILL.—DEWEY OPERA HOUSE (F. S. Cunningham, manager): A. M. Palmer's co. in Trilby opens the season here 19 followed by the Girl I Left Behind Me 27. Manager Cunningham has booked for the coming season some of the leading attractions on the road, including The Engineer, Edward Harrigan and co., Hoyt's Trip to Chinitown, The Old Homestead, Shore Acres and Black Crook.—ITEM: The Russell Brothers are rehearsing here a waste of time for them to stick to the threadbare sketch of the Servant Girls. What they need is something new. The performance closed with a very clever exhibition of bicycle riding by the Valdares. The regular season opens 29 with Robert Hilliard as the attraction who will be followed Sept. 2 by ZoZo.—HARMANUS BLANCHER HALL: The Primrose and West Minstrels 21; Donnelly and Girard 28.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): House dark week of 12-17. The regular season will open Sept. 2 with the Corne Payton Repertoire Dramatic co. During the past week the cornet duettists, A. H. Knoll and Miss Marie McNeil have been delighting thousands at Cleron, a Summer resort nearby, with their cornet solos and duets. Miss McNeil made a tremendous hit with her solo "The Alabama Coon."—Mr. and Mrs. Frank Buonomo left 13 to join the Wilke has returned from Haines' Falls in the Catskills, where he has enjoyed a short vacation.

ITHACA.—THE LYCUM (M. M. Gustadt, manager): Cleveland's Minstrels delighted a full house 14. Shore Acres Sept. 11.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): A. M. Palmer Trilby 22.—ACADEMY OF MUSIC (C. P. Carlin, manager): The Creole Spy 15, 16. Mr. Carlin is booking all first-class repertoire and other attractions.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): Manager Ball recently returned from New York and reports excellent bookings for the coming season. Eugene M. Brown, who has been stage-manager at the Grand, since the opening of this house, has resigned his position. He was well and favorably known in the profession as an ideal stage-manager, and his presence will be greatly missed. For upwards of thirty-seven years he has been connected with the theatrical business. W. H. Van Sicker, Jr., of this city, will have charge of the bill-posting and part management of the stage. Neil Caylor will remain as property man. Frederick Ward will probably open season at this house in Runnymede Sept. 12. James Shults, of this city, left 11 to join Primrose and West's Minstrels.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Middaugh Musical Comedy co. opened a week's engagement 12 to good business.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Cleveland's Minstrels 15; big business; performance satisfactory.—ROSS PARK (J. P. E. Clark, manager): O'Kabe troupe of Japanese, return engagement, week of 12-17 again made a big hit, the average daily attendance being 2,000 people.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Theatre was dark week ending 10. J. K. Emmet will present Fritz 12. Eugene Moore and Anna Boyle-Moore will be seen 15 in an elaborate production of The Burglar. Hettie Bernard Chase in repertoire week of 19-24.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Louise Hamilton and co. week of 5-10 to good business at Summer prices. J. K. Emmet in Fritz in a Mad House 4.—ITEM: The prospects for a good theatrical season are very bright here, business generally being better than for several years.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Everything is in readiness for the opening 18, with Billy Van's Big Minstrels as the attraction. For the past week the co. has been rehearsing with vim and vigor for the occasion. The theatre will be beautifully decorated with palms, flowers and ferns. The lobby and auditorium will be nothing short of a flower show. The advance sale is exceedingly large, and a packed house may be anticipated. The costumes, rich and gorgeous, are by Paul Vernon, the Parisian designer, of New York city.—PARK THEATRE (Harry E. Feicht, manager): This will house open its regular season 15. The attraction will be Burton's Comedians in the new musical farce-comedy, Gilbooley's Troubles. All the scenery at the Park is new. Arnold Wolford in repertoire 19-24.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): The season at this house will open 29, 30, with Coleman and Heagler's Minstrels. Manager Smith has booked an exceedingly strong list of attractions for next season, and as all the local manufacturing industries are working full time the outlook for a prosperous season is very flattering. Manager Smith has refused to open the house until the new musical farce-comedy, Gilbooley's Troubles. All the scenery at the Park is new. Arnold Wolford in repertoire 19-24.

PIQUA.—OPERA HOUSE (C. C. Saak, manager): Our Opera House, preparatory to opening the season, is being greatly improved. The stage is being reconstructed, and will be supplied with an entire new stock of scenery and drop-curtain. The work is in charge of Charles F. Thompson, of Chicago. General business has so picked up that the coming season promises to be a record-breaker. Among the leading attractions booked are Charles Frohman's Masked Ball, Gustave Frohman's Sowing the Wind, The Old Homestead, Lewis Morrison's Faust, and others.

UNIONSVILLE.—CITY OPERA HOUSE (Elvan and Vanostan, managers): House dark week of 12-17. Frank Jones in Country Cousin 24.

KENT.—OPERA HOUSE (Mark Davis, manager): Minute De Haven Comedy co. will open season here 19. A. H. Woodhull in The Thoroughbred 28. Barlow Brothers Minstrels Sept. 3.—ITEM: Frank L. Reed, formerly with Mattia Piano Co., Upper Sandusky, has been engaged as musical director, and will be assisted by Arthur Cone, violin; Robert Charley, cornet; Frank Brewster, clarinet; Charles Jahrling, trombone; Charles King, traps.

CHILCOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Jessie Mae Hall and co. in repertoire 6-10; fair week. The house was crowded all the week, and the co. was well received and deservedly so, as the entertainments were clean and bright and include good specialty parts. A report having been circulated that the drama played by this co. as The Man of Mystery was pirated from Ben Ted's A Dangerous Game Mr. Hall denies the accusation and invites the fullest investigation. Mr. Hall is wholly opposed to pirating any plays, and what the co. use whether good, bad or indifferent, is their property. Billy Van's Minstrels 20.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Dr. Carver's The Scout co. 10; good business. Corne Payton Comedy co. week of 12-15.

COLUMBUS.—GOSPEL: Billy Van's Big Minstrels will open the High Street Theatre 17. He has a large co. and is solidly booked. Fred. Davis will do the advertising and handle the programmes for the G. eat Southern.—Thomas Keet will open this house Oct. 3, upon which occasion a souvenir programme will be issued containing eighty pages.—Doc Freeman appointed Daniel C. Hitt as assistant treasurer of the Southern. He is one of the prominent society men here, and will fill the position with honor.—Dan Emmett, the author of "Dixie," who will be with Al. G. Field's Minstrels, will be tendered a reception on his arrival here 17.—Harry Lee and Joe Saunders will be with Salvini this season.—C. E. Freeman is in Cincinnati looking after the remodeling of Freeman's Theatre.

FREMONT.—The Opera House is being overhauled and cleaned for the opening of the season, on 22. Barlow Brothers' Minstrels will open the house. Managers Heim and Haynes have some good attractions booked.

OREGON.

PORTLAND.—MARQUAN GRAND (Cal. Heilig, manager): Anna Parker, excellently supported in Jane, preceded by Sydney Brown's one-act comedy-drama, The Lost Sheep, as a curtain-lifter, in which F. Adelle Nott as Jessie Newton, a charming ingenue role, and Charles Sullivan as Tony Keene, a New York jockey, appeared to material advantage, played to two full houses 5, 6, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

ITEMS: It is said the Portland Elks, No. 142, will give a monster clam bake at Newport, Ore., a popular seaside resort West of here the last part of August. Three hundred Elks will attend the bake from Portland.—Carrie Lipsis, an actress well known here and in San Francisco, died in Denver, Col., 6. She was known on the stage as Carrie Wilson. In the 70's, she played in Portland at the old Oro Fino Theatre with her husband, Elias Lipsis, in George B. Waldron's co., and also in the Fanny Morgan-Phipps troupe. She was a bright actress and a favorite here.—Portlanders are pleased to learn of the success with which Tallie Salinger, long connected with Cordray's Theatre, here, is meeting in Boston as the Countess in Olivette.—Amateurs gave a minstrel show at the Standard Theatre, Vancouver, Wn., 10, for the benefit of the Vancouver Volunteer Fire Department. The house was crowded and a snug sum realized. The performance was principally of a musical character. It also had a number of special well-performed features. Notable among these was the club-swinging by Mr. McNichols, of the Portland Amateur Athletic Club; fancy dancing by Mr. Kiggins, of the Post, and musical selections by the Vancouver Mandolin Club. The performance closed with The Tramp Actors, a farcical farce, written by two Vancouver rising playwrights.

BAKER CITY.—RUST'S HALL (M. B. Goldstein, manager): House dark 12-19.

PENNSYLVANIA.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): The regular season will open at this house 21 with Thatcher and Johnson's Twentieth Century Minstrels as the attraction. Manager Ellis is at present actively engaged looking for the best attractions obtainable for the coming season. He intends that his house shall be the leading theatre, and will use every precaution against the invasion of ordinary or cheap attractions. The following is a partial list of the attractions: The Dazzler (A), The Fatal Card, Frederick Ward, Charles B. Hanford, Marie Wainwright, Kellar, William Crane, Robert Hilliard, H. C. Miner's Human Hearts, Herme's Shore Acres, Lewis Morrison's Faust, Wicklow Postman, On the Mississippi, All the Comforts of Home, Silver King, Gus Hiss's World of Novelties, A Bunch of Keys, Henderson's Extravaganza co., Two-Two Temptations, Vale's Devil's Auction, ZoZo, The Magic Queen, The Rainmakers, A Money Order, Gorman Brothers, The Gilbooley's Abroad, A Baggage Check.—ITEMS: Tutzel has been engaged to lead the orchestra.—Harry Carter will be seen at the box-office again, and the stage will be under the management of "old reliable" Robert H. Bridges.

PITTSBURGH.—MUSIC HALL (J. A. McDougall, manager): Among the attractions booked for next season are The Wicklow Postman, Kitty Rhoades, Billy Van's Australia, Joseph Murphy, Flora Staniford, The Fast Mail, A Bunch of Keys, A Trip to Chinitown, Augustin Neuville, the Gormons, Lewis Morrison, A Texas Steer, Thomas E. Shea, The Limited Mail, Clay Clement, Howard Wall's Ideals, Signor Bliss, and many others. The season will open about 24. The prospects for this season are brighter than ever. Several new electric lines have been opened which will give many thousands of patrons to draw from.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The house will be opened on 31 by Edward Harrigan's co. in Old Lavender.—ARENA: Hunting's

Show exhibited here 10 and drew large and well satisfied audiences.

WILKESBARRE.—MUSIC HALL (W. C. Mack, manager): The Derby Winner opened the season 1 for a three nights engagement to S. R. O. A Fair of Four Cities 16-19; Coon Hollow 19-21; Jay Circus 22-24; The Midnight Specter Sept. 2.

PHILADELPHIA.—ARENA: Scribner and Smith's Circus 12; large and well pleased crowds.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Zecker, managers): This house opens with Katie Rooney in The Derby Mascot 16. The subb Comedy co. 19-24.—CONSUMMA PARK PAVILION: The Robinson Opera co. pleased large audiences in Padore 12-17. The Macko 19-24.—ITEMS: Christ. Burger, musical director of the Robinson Opera co., will resume his position as leader of the orchestra at the Fulton when the opera co. closes its season here.—Ad. Stork, late musical director of Dockstad's Minstrels, who is now in business in this city, will lead the orchestra of the Opera House at Columbia, Pa.

NEW CASTLE.—OPERA HOUSE (David H. Matthews, manager): America's Big Scout and Wild West Show opened 9 to very light business. Dr. Carver is featured but failed to make his appearance. Corne Payton week of 26-31.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): The regular season for '95-96 will open on Tuesday, 20, with Roland Reed in The Politician.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee) House dark 8-14.

BLOOMSBURG.—Charles B. Hanford and Nora O'Brien 27 in Romeo and Juliet, followed by Russell's Comedians, Eugene O'Rourke in The Wicklow Postman, Tangled Up, Maloney's Ruffie, American Gaiety Girls, A Baggage Check, The Burglar, Ed. Lorret and co., Comedy of Shadow, A Hidden Crime, Wilford and Holmes, Fast Mail, Old Rubie Tanner, and others.

ASHLAND.—GRAND OPERA HOUSE (Frank H. Wait, manager): Manager F. H. Wait will open the Grand Opera House 29 with A Baggage Check. Manager Wait will offer his patrons during the season a list of attractions far superior to any ever seen here. Pain's Fireworks 3; big business.

WILLIAMSPORT.—OPERA HOUSE (W. S. Cleveland's Minstrels opens the season 17.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): A couple of local attractions with no drawing power have been in the past week, but the house will open properly with The White Squadron 19. May I wish in her new venture, The Widow Jones 22. Paul Dresser was booked for A Green Good Man 23, and week of 26-31 Waite Comedy co.—GOSPEL: Marie Barnard Smith goes to Paris under Marchesi, sailing 22, but will return next February to fill an engagement with Sousa.—The weather was decidedly against Innes' Band, under the local management of Thomas F. Martin, of the Opera House, but they gave a most satisfactory performance. Through an advertisement in The Standard the local Lodge of Elks have contracted with the Pain's Fireworks Co. for a display here 21, and the Elks will devote the entire net profit to the fund for the erection of a bronze bust or medallion portrait in bronze to Newport's late mayor, Captain John Waters. The bust will be executed by W. Clark Noble, who among many notable works has done the McCullough bust in Fairmount Park, Philadelphia, and the bas-relief or medallion portrait of the late Bishop Phillips Brooks.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The regular season will open Sept. 3 with A Green Good Man. During the past few weeks many needed changes and repairs have been made in the house.

SOUTH DAKOTA.

WATERTOWN.—GRAND OPERA HOUSE (Peterson and Crowl, managers): Paige's Players 19-24.

TEXAS.

GAINESVILLE.—The work of clearing the site for the new theatre of which Paul Gallia will be manager was commenced 5, and will be rushed so as to get the new house ready for use early this season.

EL PASO.—MYERS' OPERA HOUSE (A. B. McKie, manager): House dark week ending 10.

PANAS.—PETERSON THEATRE (R. Peterson, manager): House dark week ending 10.

HOUSTON.—AUDITORIUM (L. T. Noyes, manager): Fourth Cavalry Band Mexican Army gave a concert 9 to a large and appreciative audience. New York Opera co. opened 6 for a two weeks' engagement to very fair business throughout. Miss Randall, Miss Brighton, Messrs. Bell, Montegri, Smith, and others are doing excellent work although they feel the heat at the far South very keenly.

UTAH.

SALT LAKE CITY.—WONDERLAND THEATRE (C. Gates, manager): The Burton Stanley co. in Mrs. Partington and late 8-10 to fair business. The other houses are dark.—ITEMS: The Mormon Tabernacle Choir gave an entertainment at Salt Lake Beach 9 to an immense assemblage. Several prominent local soloists rendered selections.—There is animation beginning to be manifest around the theatres as the season will soon open. The Salt Lake Theatre and Grand Opera House have each been renovated and the latter will prove much of a surprise to its patrons.—I wish to thank W. P. Chase, of Des Moines, Ia., for complimentary copies of his song "Darling Mabel." I shall be pleased to receive copies of any new songs as I have a friend who is a sailor novelist. Such will reach me if addressed C. E. J., 44 Main Street.—Great preparations are being made for the Eisteddfod to be held in the large Tabernacle Oct. 3, 4. There will be contesting choirs from Denver and other points.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): The season opens 17. The Opera House has been redecorated, a large reception and toilet room added for the benefit of its patrons and the dressing-rooms put in fine shape. The outlook tends towards a good season.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The season opens 21 with Theodore Babcock in Jack Harkaway under the management of J. B. Sparrow.

VIRGINIA.

ALEXANDRIA.—GOSPEL: George W. Denham left here for Toronto to begin rehearsals with Sol Smith Russell. Mr. Denham will direct the rehearsals of The Rivals, and James T. Galloway will remain at their cottage at Four-Mile Run near here, until the opening of Mr. Herne's season the latter part of September. While Galloway and Denham were away in the Spring their cottage was robbed of a pair of field-glasses, a shotgun and two fine pistols. They discovered their loss soon after their return and started on a little private detective work, which resulted in the finding of one of the pistols in a pawnshop in this city. It had been pawned by a fish-crafter by the name of Arnold, and he was arrested and jailed. Arnold claimed to have bought the ticket for the pistol, but refused to give the name of the original owner. Galloway went to see him in the jail in the hope of getting information as to the location of the other articles, and when he entered the cell Arnold fell on his knees and cried, "Deed, Mr. Booth, I didn't rob your house; I swear I didn't, Mr. Booth." Galloway says that he would have "set 'em up" but for the fact that the jail has no bar attached. Either Arnold had never heard of any actor except Mr. Booth, or he had seen the name on one of the flower urns in front of the cottage, in which case he might have called him Mr. Owens, or Mr. Jefferson, had either of those names occurred to him. The real thief has been located, and will be apprehended the first time he appears in this locality.

lecture was full of wit and humor and was very entertaining. NATATORIUM PAVILION (Wallace Munro, manager): Living Marble Statues were the principal attraction week of 5-10. Herman Arnold and Senorita Carmen, duettists, deserve special mention.

TACOMA.—THEATRE (S. C. Heilig, manager): The Old Homestead 6, 7, medium-sized audiences.

WALLA WALLA.—OPERA HOUSE (H. V. Fuller, lessee and manager): House dark 12-17.

SEATTLE.—THEATRE (J. W. Hanna, manager): The Old Homestead 8-10: good business; performance satisfactory. CORDRAY'S: Dark. ITEMS: Vaudeville performances at Lesli pavilion are drawing good houses. The Madison Cable Railway Co. has succeeded in presenting to the public a novel feature in the presentation of Pinfire on a "real man-of-war" constructed in Lake Washington opposite Madison Park. The idea is a most unique one, the performances splendid and have been drawing S. R. O. audiences since the opening 3. The principals are D. Woodruff, Bertha Darrell, Mr. Cornell, F. M. Winnans, C. J. S. Palmer, C. W. Kay, and Misses Mabel and Adelaide Cassidy. Dick Deadeye is thrown bodily into the lake during each performance.

NEW WHATCOM.—LIGHTHOUSE THEATRE (John Nelson, manager): Concert 5 by local talent assisted by Mrs. Davenport, who has just returned from a tour of Alaska.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): In Old Virginia will open the season 26. ITEMS: Among the attractions booked by Manager Burlew for the coming season are: Digby Bell Opera Co., Trilby, The Scout, The Old Homestead, The Dazzler, A Railroad Ticket, etc.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, manager): The proscenium opening has been enlarged to 24½ ft., which is a great improvement. The scenery has been repainted and enlarged. The Mistletoe Club gave their last series of dances in the Opera House 15. The manager has booked several first-class attractions among them Frank Jones in Our Country Cousin 20; A. V. Pearson's Land of the Midnight Sun 22; White Squadron 23.

PARKERSBURG.—ACADEMY OF MUSIC (H. N. Roby, manager): This house will be opened 22 with Billy Van's Minstrels as the attraction.

WISCONSIN.

WAUSAU.—ALEXANDER OPERA HOUSE (N. E. Eldred, manager): Al. G. Field's Minstrels 9; packed house.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): House dark week of 12-17. Frohman's Eastern stock co. will open in The Wife 21.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Jules Walter in Side Tracked 17.

RACINE.—BELL CITY OPERA HOUSE (J. Johnson, acting manager): Richards and Pringle's Colored Minstrels 7, 8, 9; fair performance, with two or three good specialties. Professor Flint and daughter, hypnotists, opened a week's engagement 12 to a crowded house.

LA CROSSE.—THEATRE (J. Strasilka, manager): The Villers-Owen stock co. closed a two weeks' engagement 3 to the capacity of the house. The Oriole Comic Opera Co. opened a week's engagement 12, presenting Said Pasha to a very large and fashionable audience. ITEMS: Miss Villers and John Webber, of the Villers-Owen Co. having made suitable arrangements, will join the Shalad Co. in September. Frank Fahey, of the same Co., will join Panch Robertson's Co. in September. Mr. Fahey is a resident of this city.

FOND DU LAC.—CARBONET OPERA HOUSE (P. B. Haber, manager): House dark 6-10.

SOUTH NORWALK.—HOYT'S OPERA HOUSE: Tony Pastor & splendid attraction; small house. ARENA: Leon Washburn's Circus 7; good business.

KENOSHA.—RHODE OPERA HOUSE (Joseph Rhode, manager): Richards and Pringle's Georgia Minstrels, supporting Billy Kerns and 6; fine performance; crowded house. Joe Cawthorn Comedy Co. in A Fool for Luck 9; good performance; fair house. Jules Walter's comedy production, Side Tracked, under the direction of Will O. Edwards, 13; fair performance; small house. Gustave Frohman's Sewing the Wind 17.

EAU CLAIRE.—CAHILL OPERA HOUSE (O. F. Burlingame, manager): Hettie Bernard Chase closed a successful week at the Grand 5-10. ARENA: Hall and Showers' Circus drew large crowds at the afternoon performance, 12.

MENOMONEE.—THE MEMORIAL (E. J. Newson, manager): Dark 12-17. GRAND OPERA HOUSE (Fred Schmidt, manager): Hettie Bernard Chase opened 12 in Uncle's Darling to a good house, and will continue the rest of the week in repertoire. NEW OPERA HOUSE (David Stori, manager): Views of Yellowstone Park 9 to a small house.

MERRILL.—BERARD'S OPERA HOUSE (William Conner, manager): Field's Minstrels 8, 9, 10; general satisfaction. Phonographic concert 12, proceeds to go to Catholic Knights of Wisconsin. Faust Sept. 7.

CANADA.

MONTREAL.—GOSPEL: The Theatre Royal will open its regular season 12. During the holidays the theatre has received a complete overhaul and will welcome its patrons in a new dress of paint and upholstery. A number of the members of the Jack Harkaway Co., now rehearsing here, attended a moonlight excursion on board, and a very enjoyable evening was spent. Jack Harkaway was in town last week directing rehearsals of Jack Harkaway. W. S. Hartford, who did excellent work with the young Grumet in Space Co., is to play Frank Harvey in the production. The Academy of Music will open its season Sept. 9. A brilliant list of attractions, including Irving, Bernhard, Hare, and Rehan, is promised for the season. ARENA: Sells' Brothers' Circus gave two excellent performances 12 on the old Shamrock Lacrosse ground. The audiences were big in spite of unfavorable weather.

TORONTO.—The Toronto Opera House will reopen on Civic Holiday, 19, after undergoing a thorough overhauling. The stage has been enlarged, the house throughout has been redecorated and refurnished, and presents a very pretty appearance, and Manager Small is to be congratulated on his opening attraction, Ward and Vokes in A Run on the Bank, who are great favorites here, and they will undoubtedly pack the house at every performance. Some of Manager Small's attractions for the year include Shenandoah, Nellie McHenry, Tom P. Star, On the Mississippi, The Cotton King, The Wilbur Opera Co., John Griffith in Faust and Richelieu, Thomas Keene, and other attractions of a high order for a popular-price house. Sol Smith Russell and his entire Co. arrived in the city 13 to rehearse until the season opens on Sept. 2. The Co. will produce a new play, An Every-Day Man, by Marguerite Merlington, author of Captain Lettair, and also The Rivals, in which Mr. Russell will appear as Bob Acres. Mr. W. Davis, scenic artist of the Auditorium, Chicago, is in the city. He has been engaged by Mr. Connolly to paint the scenery for the Princess Theatre, and is now at work on the new drop curtain. W. H. Lyben is in town. Sir Henry Irving and Ellen Terry are booked at the Grand Opera House Sept. 23-28.

HAMILTON.—GOSPEL: Mr. Stair, the new manager of the Grand Opera House, is getting the house cleaned up and painting the inside. He has put a number of billboards around the city, and they are to be used only for advertising the opera. The house opens on 17 with Ward and Vokes in A Run on the Bank. Mr. Stair has the season well booked with leading attractions. Ida Lewis (Julia Arthur) arrived in the city this morning, being a passenger on the Sardinia. She is visiting her parents on Spring Street, and will spend a few weeks in Hamilton before joining Sir Henry Irving's Co., which will appear in Montreal on Sept. 16.

VANCOUVER.—OPERA HOUSE (O. G. Evans-Thomson, manager): Miss Parker as Jane to a packed house 2. Too Much Johnson Sept. 10; Fast Mail Oct. 18; Pauline, Hall Opera Co. 20; Tornado 20; The War of 1812 Nov. 2; Lillian Lewis 21; 22; Charles' Aunt 23; Fauny Rice Dec. 3; Joe Cawthorn 7, Charles Dixon 20, 26.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): J. K. Emmett 16, 17.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rispin, manager): House dark week of 5-10.

Hector Pessard, the well-known dramatic critic of the Paris Gaulois, died recently in Paris. M. Pessard was one of the most prominent figures of the French literary world, and occupied the first rank of the dramatic critics of the Paris press.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ALL THE COMFORTS OF HOME (W. H. Wright, mgr.): Brooklyn, N. Y., Aug. 24-31.

ANDERSON THEATRE CO.: Rantoul, Ill., Aug. 19-24.

A BOWERY GIRL: Omaha, Neb., Aug. 18-20, Lincoln 21, Leavenworth, Kan., 22, St. Joseph, Mo., 23, Topeka, Kan., 24, Kansas City, Mo., 25-31.

A BREKZY TIME (Fitz and Webster): Perth Amboy, N. J., Aug. 20, Long Branch 21, Asbury Park 22, Freehold 23, Burlington 24.

A MONEY ORDER (Jule Walters, mgr.): Elkhart, Ind., Aug. 20, Battle Creek, Mich., 21, Jackson 22, Flint 23, Findlay, O., 24, Dayton 25-28, Circleville 29, Chillicothe 30, Urbana 31, Springfield Sept. 2, Coshocton 3, Uhrichville 4, Wheeling, W. Va., 5-7.

AMERICA'S BIG SCOUT (Edwin P. Hilton, mgr.): Cleveland, O., Aug. 19-24, Cincinnati 25-31, Louisville, Ky., Sept. 2-7.

A FATTED CALF (Eastern: Eugene Robinson, mgr.; Western: Eugene Robinson, mgr.): Omaha, Neb., Sept. 7-10.

A CRACKER JACK (John C. Fox, mgr.): St. Mary's, O., Aug. 20, Findlay 21, Columbus 22-24, Wilmington 25, Washington C. H., 27, Xenia 28, Dayton 29-31.

A RIDE FOR LIFE (Eugene Robinson, mgr.): Harlem, N. Y., Aug. 26-31.

ALLEN AND HILL'S: Philadelphia, N. Y., Aug. 19-24.

ANDREW MACK (D. W. Truss and Co., mgrs.): Scranton, Pa., Sept. 2-7.

ALABAMA (Clement Bainbridge, mgr.): Kansas City, Mo., Aug. 18-24, Omaha, Neb., 25-28.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Philadelphia, Pa., Sept. 9-14.

BURNHAM: Boston, Mass., Sept. 3-indefinite.

BARNES AND MARVIN'S: West Superior, Wis., Aug. 19-24.

BAILEY AND GRAY'S: Cythiana, Ind., Aug. 19-24.

CORNELL-MCDOWELL: Waverly, N. Y., Aug. 19-24.

WELLSBORO: Pa., 25-31, Wellsville, N. Y., Sept. 2-7.

CORSE PATTON (David J., mgr.): New York city, Aug. 19-24, New Castle, Pa., 25-31, Jamestown, N. Y., Sept. 2-7.

COURTNEY THORPE: Brockton, Mass., Sept. 2.

CRESTON CLARK: Philadelphia, Pa., Sept. 30.

COON HOLLOW: Detroit, Mich., Aug. 25-28, Toledo, O., 29-31, Cleveland, Sept. 2-7.

CHARLEY'S AUNT (Charles Frohman, mgr.): New York city, Sept. 2-7.

CICIL SPOONER (J. S. Spooner, mgr.): Lawrence, Kan., Aug. 19-24, Hastings, Neb., 25-31.

CHARLES DICKSON (Junius Howe, mgr.): New York city, Aug. 19-24.

CITY OF PLEASURE (Charles Frohman, mgr.): New York city, Sept. 2.

CHAUNCEY OLCOTT (Augustus Piton, mgr.): Holyoke, Mass., Sept. 9.

CLAY CLEMENT (Joseph Adelman, mgr.): Cohoes, N. Y., Aug. 31.

DARKEST RUNCIA (Sidney R. Ellis, mgr.): Brooklyn, N. Y., Sept. 2-7.

DELMONICO'S SIX (J. M. Ward, mgr.): Newark, N. J., Aug. 22-24, Toronto, Ont., 25-31, Montreal, P. Q., Sept. 2-7.

DERBY WINNER: St. Louis, Mo., Aug. 19-24.

DERBY MASCO: Philadelphia, Pa., Aug. 19-24.

DONNELLY AND GARARD: Albany, N. Y., Aug. 26.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Knoxville, Tenn., Aug. 26.

EDWARD HARRIGAN (M. W. Hanley, mgr.): Philadelphia, Pa., Sept. 2-7.

EIGHT BELLS (John F. Byrne, prop.): Boston, Mass., Aug. 19-24, Lynn 25, Lawrence 27, Lowell 28, Woonsocket, R. I., 29, Worcester, Mass., 30, 31.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): Kansas City, Mo., Aug. 19-24, Omaha, Neb., 25-28, Chicago, Ill., 29-indefinite.

ELDON'S COMEDIANS: Saybrook, Ill., Aug. 19-24.

E. H. SOTHERN (Daniel Frohman, mgr.): New York city, Sept. 4-indefinite.

EMMA WARREN: Winchester, Tenn., Aug. 19-24, Franklin, Ky., 25-31.

ELLINWOOD'S PLAYERS: Canton, N. Y., Aug. 19-24.

FLAG OF TRULY: Grand Rapids, Mich., Aug. 26.

FABERICK WADE: Toronto, Ont., Sept. 2-7.

FAUST (Morrison's Southern; E. J. Abram, mgr.): Stevens Point, Wis., Aug. 26.

FAST MAIL (Northern; Martin Golden, mgr.): La Salle, Ill., Aug. 20, Galesburg 21, Bushnell 22, Jacksonville 23, Carlinville 24, St. Louis, Mo., 25-31, East St. Louis, Ill., Sept. 1, Springfield 2, Bloomington 3, Decatur 4, Peoria 5, Clinton 6, Champaign 7.

FAST MAIL (John Hagan, mgr.): Rochelle, Ill., Aug. 20, Dixon 21, Clinton 22, Macquoketa, Ia., 23, Davenport 24, Ft. Madison 25, Washington 27, What Cheer 28, Lexington 29, Des Moines 30, 31, Oskaloosa Sept. 2, Eldora 3, Waterloo 4, Independence 5, Dubuque 6, Winona, Minn., 7.

FAUST (John Griffith's): Lincoln, Neb., Sept. 9.

FOR FAIR VIRGINIA: Milwaukee, Wis., Sept. 29.

FERRIS' COMEDIANS (Dick Ferris, mgr.): Janesville, Wis., Aug. 19-24.

FORGIVEN (Edwin Forsberg): Lowell, Mass., Aug. 20-31, Manchester, N. H., Sept. 2-4.

FOOL FOR LUCK (Joe Cawthorn): Jefferson City, Mo., Aug. 20, Fulton 21, Mexico 22, Moberly 23, Louisiana 24, St. Louis 25-31, Louisville, Ky., Sept. 1-7.

FLORA STANFORD: Gloversville, N. Y., Aug. 19-24.

FAUST (Morrison's): Bridgeport, Conn., Sept. 2.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Indianapolis, Ind., Aug. 19-24, Evansville 25, Terre Haute 26, Logansport 27, Richmond 28, Columbus, O., 29-31.

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MRS. POTTER-KYLE BELLEW (Augustus Daly, mgr.): New York city Sept. 3.

McFADDIN'S ELOPHANT (Davis and Keogh, mgrs.): Chattanooga, Tenn., Aug. 20, Birmingham, Ala., 21, Atlanta, Ga., 22, Augusta 23, Charleston, S. C., 25, Jacksonville, Fla., 27, Macon, Ga., 28, Montgomery, Ala., 29, Mobile 30, New Orleans, La., Sept. 2-7.

MARIE WILLIAMSLEY: Little Falls, Minn., Aug. 19-24.

MADAME SANS GENE (Augustus Piton, mgr.): Cleveland, O., Sept. 30.

NELLIE McHENRY: Long Branch, N. J., Aug. 22.

OLD FARMER HOPKINS (Frank S. Davidson): Ashland, O., Aug. 20.

OLD TENNESSEE (Jack Land, mgr.): Chillicothe, Mo., Sept. 2.

O'HOOHAN'S MASQUERADE (W. B. Watson, mgr.): Red Bank, N. J., Aug. 20, Long Branch 27, Newburgh, N. Y., 28, Peekskill 29, Sing Sing 30, Middletown 31, Poughkeepsie Sept. 2, Fishkill 3, Rondout 4, Catskill 5, Albany 6, 7.

ON THE BOWERY (Davis and Keogh, mgrs.): Milwaukee, Wis., Sept. 8.

OLD RUM TANNER: Branford, Conn., Aug. 20.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Boston, Mass., Sept. 23.

OTTO H. KRAUSE'S STOCK: Rich Hill, Mo., Aug. 19-25.

OTIS SKINNER: Chicago, Ill., Sept. 1-7.

OLD LINK KILN (Katie Putnam): Chicago, Ill., Sept. 1-7.

PETER F. DAILEY (The Night Clerk): Lowell, Mass., Aug. 26.

PRINGLE-MAY CO.: Logan, Utah, Aug. 20-26, Preston, Idaho, 28-Sept. 4.

PURDHEAD WILSON: Elmira, N. Y., Sept. 2.

ROBERT HILLIARD (W. G. Smyth, mgr.): New York city Sept. 2.

ROBERT MANTILL (D. A. Bonta, mgr.): Lowell, Mass., Sept. 2, 3, Brockton 4, Salem 5.

REDMUND DRAMATIC: Madison, Neb., Aug. 19-24.

RUSH CITY (Davis and Keogh, mgrs.): Milwaukee, Wis., Sept. 1.

RORY OF THE HILL: Boston, Mass., Sept. 30.

ROLAND REED (E. B. Jack, mgr.): Erie, Pa., Aug. 26.

ROBERT DONOVAN: Washington, D. C., Sept. 2-7.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): London, Ont., Aug. 30, Hamilton 31, Toronto Sept. 2-14.

STOCKWELL'S STOCK: San Francisco, Cal., Aug. 12-14.

SPECIAL DELIVERY (J. J. Coleman, mgr.): Philadelphia, Pa., Aug. 26.

SIDE TRACKED (Jule Walters; Will O. Edwards, mgr.): Rockford, Ill., 25, Fond du Lac 21, Janesville 22, Rockford, Ill., 25, Fond du Lac 21, Janesville 22.

SHADOWS OF A GREAT CITY: Washington, D. C., Sept. 30.

SOUTHERN-PRICE: Elkins, W. Va., Aug. 22, Davis 23, Mettersburg, Pa., 24.

SAWTRILL DRAMATIC: Yarmouth, N. S., Aug. 19-24.

SHARPLEY'S LYCEUM: Monticello, Ill., Aug. 19-24.

THE DAZZLER (Herbert Q. Emery, mgr.): Holyoke, Mass., Aug. 21, Springfield 22, Hartford, Conn., 23, Bridgeport 24, Altona, Pa., 25, Johnston 27, Wheeling, W. Va., 28, Zanesville, O., 29, Springfield 30, Springfield, Ill., 31.

THE DEFAULTER (E. C. Ellis, mgr.): Detroit, Mich., Aug. 18-24, Chicago, Ill., 25-31, Galesburg 27, 28, Lincoln 4, Bloomington 5, Clinton 6, Decatur 7.

THE TORNADO (Northern; Jay J. Simms, mgr.): Chicago, Ill., Aug. 18-24, Racine, Wis., 25, Fond du Lac 27, Ripon 28, Appleton 29, Green Bay 30, Marinette 31, Oshkosh Sept. 2, Sheboygan 3, Baraboo 4, Janesville 5, Beloit 6, Waukesha 7.

THE TORNADO (Southern; J. H. Huntley, mgr.): Moline, Ill., Aug. 20, Marengo 21, Williamsburg, Ia., 22, What Cheer 23, Oskaloosa 24, Ottumwa 26, Albion 27, Creston 28, Red Oak 29, Council Bluffs 30, Sioux City 31, Chester Sept. 2, Fort Dodge 3, Perry 4, Boone 5, Des Moines 6, 7.

THE CAPITOL (J. M. Hill, mgr.): New York city Sept. 9-indefinite.

THOMAS Q. SEARROCK: Boston, Mass., Sept. 9.

THE HUSTLER (Davis and Keogh, mgrs.): Cleveland, O., Sept. 9.

THE SPORTING DUCHIESS: New York city Aug. 29.

THOMAS KEENE (S. F. Kingston, mgr.): Bangor, Me., Aug. 27, Augusta 28, Beth 29, Lewiston 30, Portland 31, Sept. 1, Manchester, N. H., 3, Nashua 4, Lowell, Mass., 5, Haverhill 6, Lawrence 7.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Butte, Mont., Aug. 19-21, Helena 22, Livingston 23, Minneapolis, Minn., 25-28, St. Paul 29-31, Duluth Sept. 2, 3, Winona 4, Eau Claire, Wis., 5, Madison 6, Elgin, Ill., 7.

TOMLINSON'S COMEDY (J. J. Owens, mgr.): Columbia, Pa., Aug. 19-24, Reading 25-31, Philadelphia, Sept. 2-7.

TRILBY (A. M. Palmer, mgr.): Chicago, Ill., July 1-Aug. 24.

TRILBY (A. M. Palmer, mgr.): New York city April 15-indefinite.

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DEVIL'S AUCTION (Charles H. Vale, mgr.): Philadelphia, Pa., Aug. 17-24.

DIGBY BELL OPERA: Poughkeepsie, N. Y., Sept. 30.

FRANK DANIELS OPERA: Pittsburgh, Pa., Sept. 30.

KIRKHAM: Albert Lea, Minn., Aug. 21.
 RINGLING BROTHERS' CIRCUS: Waukesha, Wis., Aug. 20, Belvedere, Ill., 21, Madison, Wis., 22, Baraboo 23, Elroy 24, Minneapolis, Minn., 25, St. Paul 27, Fairbault 28, Austin 29, Charles City, Ia., 30, Waverly 31.
 RICE'S: Manhattan Beach, N. Y., July 1—indefinite.
 SAWTILLE AND EVANS: Moore's Junction, N. Y., Aug. 21, Ellensburg 22, Chateaugay, 23, Malone 24.
 ST. JULIAN: Zanesville, O., Aug. 21-23, Haverly, 24.
 WASHBURN'S: Mauch Chunk, Pa., Aug. 20, Lansford 21, Pittston 22.
 WELSH BROTHERS: South Fork, Pa., Aug. 23, Bolivar 24.
 WALLACE'S: Napa, Cal., Aug. 23, Santa Rosa 24.

MISCELLANEOUS.

ARIZONA CHARLIE: Cripple Creek, Col., Aug. 24-26.
 BLACK AMERICA (Nate Salisbury, mgr.): Boston, Mass., July 15—indefinite.
 CANNON AND LEMOINE'S: Baltimore, Md., Aug. 12-Sept. 7.
 GIBBS' MUSEUM: Urbana, O., Aug. 19-24.
 HEYWOOD'S CELEBRITIES (William Heywood, mgr.): Staples, Minn., Aug. 21, 22, Wadena 23.
 KELLAR (Dudley McAdow, mgr.): Detroit, Mich., Aug. 26.
 LALLA ROOKE: Detroit, Mich., July 22—indefinite.
 PAINE'S ONE-NIGHT DISPLAYS: Binghamton, N. Y., Aug. 21, Elmira 22, Hamilton, Pa., 23.
 PROSSER: S. S. UNDERWOOD: Bluffton, Ind., Aug. 21, 22, Pennville 23-24.
 REED AND IRVING'S: Athens, Pa., Aug. 21-23, Potterville 24, Le Royville 25, Stephentown 27.
 THE FLINTS (Hypnotists, L. J. Meacham, mgr.): Stillwater, Minn., Aug. 19-24, Mankato 26-31, Lincoln, Neb., Sept. 2-7.

OBITUARY.

Charles Hubbs Foster died at his home, 10 East 11th Street, New York, on Aug. 3, of Bright's disease. The deceased was born in 1833, and at the age of sixteen went on the stage in Brooklyn. In 1857 he played in Burton's Theatre, Chambers Street, when Mrs. McMahon was star and Lawrence Barrett leading man. He was for a time an actor and stage-manager of the Old Bowery Theatre, to which he returned after engagements at Purdy's National Museum and Barnum's. He remained at the Bowery until that house was closed. At the time of his death Mr. Foster was probably the oldest American playwright. More than fifty of his plays were produced, most of them were based on tales current in the story papers of the time. The most successful were *Bertha*, *The Sewing Machine Girl*, *Neck and Neck*, *New York Burglars*, *A Wild Cat*, *Nobody Hans*, *Swamp Angels*, *The Rebel's Last Chat*, *The Turi Digger*, *Twenty Years Dead*, *The Gun-maker's Bride*, *The Fat Men's Club*, *Ups and Downs*, *Handy Andy Under Cover*, *Saved at Seven*, and *Old Strawman*. At one time Mr. Foster had accumulated a fortune from his plays, but he left no estate. In recent seasons he had played in *The Silver King* and *Little Lord Fauntleroy*. His wife died but a few months ago. Three daughters survive Mrs. Jacob Berlinger, Mrs. Frederick Gottlieb, and Grace Foster, unmarried. The Actors' Fund had charge of the funeral, which took place last Wednesday. Members of the Dramatists Club, of which he was a member, acted as pallbearers. Interment was in Cypress Hills Cemetery.

Earnest Appy, a noted cellist, died in Kansas City, where he had made his home, on Aug. 2, of quick consumption. The deceased was born in Holland of French descent. His father was a musician in the guard of Napoleon III. Earnest began taking music lessons of his mother at the age of twelve. Later he studied the cello with Montigny and Francon. He became a member of the Cecelia Orchestra in Amsterdam, and in 1857 joined the Crystal Palace Orchestra in London as solo cellist. He returned to Amsterdam and became a teacher of note, Henry Hertz, Vattaria, Polock, and Johann Smit, all well-known cellists, having been his pupils. In 1872 he came to this country to join Theodore Thomas' Orchestra. He had before played in concerts with the most famous of European instrumentalists. He is survived by a widow and nine children. The eldest is Mrs. Appy-Bourcius, pianist. Henri Appy, violinist, now in New York, and Louis Appy, cellist, who will soon leave Russia for this country, are of the sons.

Dr. George F. Root, of Chicago, died at Bailey's Island, Me., on Aug. 6. He was born in Sheffield, Mass., in 1820. While working on his father's farm he learned, without instruction, several musical instruments, and in his eighteenth year went to Boston, and after that taught at various educational institutions in Boston and New York. In 1850 he went to France, and spent a year studying in Paris. Among the numerous songs composed by Dr. Root were "Hazel Dell," "Rosalie, the Prairie Flower," "Battle Cry of Freedom," "Just Before the Battle, Mother," "Tramp, Tramp, Tramp, the Boys Are Marching," "The Old Folks Are Gone," "A Hundred Years Ago," "Old Potomac Shore," and the quartette, "There's Music in the Air." His castles include "The Flower Queen" and the "Haymakers." He was the originator of the normal musical institutions, and when the first one was established in New York, in 1852, was one of the faculty. In 1860 he went to Chicago to reside. In 1872 the degree of Doctor of Music was conferred upon him by the University of that city.

Harry Trayer, of the editorial staff of *The Call*, Philadelphia, died on July 25, in that city, of typhoid fever. Aged thirty-six. Mr. Trayer was for many years a well-known figure in theatrical circles supporting at various times Booth, Barrett, McCullough, and other famous actors. He was an able stage-manager, and met with considerable success traveling with companies of his own. His last local engagement was as stage-manager at Forepaugh's Theatre, in which capacity he was regarded as one of the best qualified men in the country. He had a rare geniality of manner, and his aptitude for making acquaintances, together with a broad grasp of affairs, led him into the newspaper field last Spring. He was making quite a reputation, and his sudden death ends a career full of journalistic promise. Mr. Trayer resided with his wife (Marion Percy) at North Cramer Hill, N. J.

Captain George Blair, father of Lottie Blair (Mrs. Harry Duell Parker), died at his home in Oswego, N. Y., last Thursday. Captain Blair at the time of his retirement from duty was the oldest Captain on the lakes in point of service. He leaves a widow and one daughter. The Captain had a wide circle of friends, and was a prominent Mason. Mrs. Parker arrived in Oswego only a few hours before his death. Mr. Parker left for Oswego Saturday to attend the funeral.

Eugene Maas, actor and song and sketch writer, died suddenly at Washington, D. C., on Aug. 13, of a congestive chill. He was formerly of the team of Maas and Drew, Hebrew impersonators, who were prominently before the public several years ago. He was widely known in vaudeville circles, and as a delineator of a distinct type of Hebrew character had few equals. The interment was in Baltimore.

Sarah J. Jenks, wife of George C. Jenks, a well-known newspaper man and playwright, met with a fatal accident at her residence, 300 Sixth Avenue, Brooklyn, on Aug. 7. She was engaged hanging some wearing apparel out of a window when she lost her balance and fell to the ground a distance of thirty feet. She was taken up unconscious and removed to the Seney Hospital where she died within a few hours. The interment took place at Greenwood Cemetery on Saturday.

Alice Lawrence, a niece of Judge Abram R. Lawrence, of the Supreme Court, died in Paris, France, on July 20, of quick consumption. The deceased was a noted amateur actress and singer. She first appeared on the amateur stage at the age of five years. In 1865 she appeared as Micheline in *The Russian Honeymoon*, produced by Mrs. James Brown Potter at the Madison Square Theatre, and she had distinguished herself in several plays.

The body of Amy Thill, the young actress who was murdered last March by the demented actor, James Bigelow, was interred in Calvary Cemetery on Aug. 7. Thomas Atkin died at St. Vincent's Hospital on Aug. 3, aged about forty. He was formerly a member of Lester Wallack's company.

Carrie B. Pomeroy, whose stage name was Carrie Lipsin, died in Denver on Aug. 1. She was at one time one of the best known actresses in the West, and was the wife of Seldon Richards.

Lizzie Francis died in Oakland, Cal., on July 23, of pulmonary consumption. She had been on the stage since she was nine years old.

Lute Davis, stage-manager for Manager Arthur, of Clinton, Ill., was killed by an electric shock in that place week before last.

William Garland, musician, fell from the roof of his residence in Hartford, Conn., on Saturday night and was killed.

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TELEGRAPHIC NEWS

CHICAGO.

The Season Openings in Sight—"Biff" Hall, J. P., Tells All the News with WIL.

[Special to The Mirror.]

CHICAGO, Aug. 19.

The opening of the regular theatrical season here is now in sight. Before Sept. 1 all of the big down-town theatres will be reopened, and the outside houses will all be catering for the patronage of amusement lovers. "Paper" and photographs heralding the opening of the Columbia by the Empire company in The Masqueraders are in evidence, and we shall see the splendid organization one week from to-night. I am told that Samuel Meyers, whom we all like, is to be here in advance, and that as a special honor to Chicago his old side partner, Alfred Hayman, will come on to do his great act of "working special articles." There is always a "welcome" on the newspaper doormat here for Alfred—or is it Alpheus?

Manager Tom Prior's lease of the Schiller will expire on Sept. 1. He leaves it clear-handed and we shall always remember his record as an excellent one. We hate to lose the genial Tom and "Little Maxey" Godenrath, but we hope they will coin "important money," as Leonard Grover used to have it, "on the road," and we shall rejoice with them if they do, especially as George Bowles will be "in with the play," to employ the language of Pete Dailey. Prior will go out in a blaze of glory, I think, as he has secured Trilby for his final week. Gustave Frohman expected to have the house after next Saturday night, when Little Robinson Crusoe closes its long and successful engagement, but the owners of the house refused to let Tom off and he secured Trilby from Manager Palmer. So Trilby closes at Hooley's this week, giving way to the Lyceum company, which opens the regular season at that house next Monday night in The Case of Rebellious Susan. Crusoe goes to St. Louis and the barefooted girl trips over to the Schiller until Mexico opens Mr. Frohman's season at the Schiller on Sept. 1.

The regular season at McVicker's opens next Saturday night with that charming "little girl," Gladys Wallis, in Fanchon, Manager John W. Dunne wisely avoiding the Lyceum and Empire companies' openings of next Monday. I look for a decided hit on the part of Miss Wallis.

A preliminary season at the Grand Opera House is to be inaugurated next Sunday night by Gus Heege, who presents his new play, A Yemine Gentleman, for one week, after which Otis Skinner opens the regular season on Sept. 2, with his new play, Villon the Vagabond.

Ali Baba, which is nearing the end of its long run, will be taken off next week to make room for another new play, The Silver Lining, which will be produced at the Chicago Opera House Sept. 1 with 100 people on the stage. Meantime Ali Baba draws well.

Many of my professional friends grow justly indignant whenever an attack is made upon the women of the stage, but they should remember that there are certain females before the footlights who invite these attacks by their disgraceful actions. There are several of them here now. They think it "smart" to visit disreputable houses and are familiar with the inmates thereof. One of these women—a woman who poses as a "bright comedienne"—appeared on the stage the other night disgracefully drunk. I suppose I ought to have said "intoxicated," but I prefer the more brutal police court term. These are the women who bring disgrace upon the pure women of the stage, who are in the great big majority, I think. Their good sisters should retaliate by giving them "the marble heart" on all occasions.

Dear old Dodson is to be here at the Columbia with The Masqueraders, and I have a pleasant prospect in meeting him again. He is a fine fellow, a splendid artist, and a gentleman, and I heartily endorse every word "E. A. B." wrote of him in THE MIRROR last week.

I had the pleasure of meeting that beautiful woman and accomplished actress, Mary Hampton, this week. She was on a shopping tour with her friend Miss Ward. Pretty lucky actresses who can afford to "shop" in these times.

Max Godenrath and Al Beaumont benefit at the Schiller with Crusoe to-morrow night. The other evening I met my old friend, George C. Miln, who used to preach here in Chicago, but who is now a successful legitimate star. He has a Napoleon piece by which he sets great store. Miln has worked hard and deserves success. He will probably come to the Chicago Opera House this season.

Kohl and Middleton have made a wonderful change in the Olympic where continuous variety is the card. It is a beautiful house and they are providing good bills. Lew Hawkins and the Merrills Sisters are the chief cards this week.

George Lederer sends me a communication he received from W. A. McConnell, a man who is in the theatrical business in your city, I believe. He pastes an announcement of "The Outcasts of Chicago" on the sheet and writes underneath it: "The above does not refer to Arthur Clark and Kirke LaSelle; it's the title of a new melodrama. The above gentlemen are not outcasts of Chicago—they left before 'Biff' Hall ascended to the bench." Mr. McConnell is right. I know of only one "outcast of Chicago," but I will not mention his name at this time. Regards to W. A. McConnell.

The two Hopkins houses are still on the top wave of success. At the South Side house this week Princess Dolgorouky heads the vaudeville list, and the stock company gives In the Ranks. Over on the West Side Uncle Daniel is the drama, and Billy Emerson and Harry Gilfoil lead the specialty artists.

The new Tennis Theatre opened its doors

yesterday to great audiences with a continuous show. It was known as the Clark Street Theatre, under the Jacobs management. Inez Meckusker and her gamins, Dora Wiley Tennis, and other vaudeville stars are seen in connection with All the Comforts of Home by an excellent star company. The venture looks like a success.

Frank Hall's Casino, thoroughly redecored and refitted, was reopened with big crowds last Thursday. There is a great bill, and Manager Hall has some fine bookings.

Down on the Swanee River is at the Alhambra this week, and The T. ado over at the Academy of Music.

Manager Hutton will open the Lincoln Theatre on Aug. 25 with Shenandoah, following it with The New Boy and In Old Kentucky.

Joseph T. Kilgour, formerly with Niobe, who has been on the Stock Exchange here for some time, goes back to the stage with Katie Putnam, who opens the Haymarket with Dazey's new play, The Old Lime Kiln.

Havlin's has joined the ranks of "continuous" houses, with George Fortesque and Richard Gorman in connection with Milton Nobles' play, The Phoenix.

Sam T. Jack's Madison Street Opera House opens next Saturday night with The Creoles.

Crowds still attend the Chutes and enjoy the lively sport.

At the Masonic Temple Roo-Garden Manager Ford has a big bill this week, with Sanetaro, a juggler; Lillie Western, and other clever people. Jule Walters produced Seymour Tibbals' new play, A Money Order, with success at Pullman Saturday night.

Austin Brereton, the well-known correspondent, dropped in on me the other day on his way to Perry, Oklahoma.

My friend, S. Miller Kent, had a seven-dollar cane presented to him by a swell friend here some years ago, and last week he was sued for the price of it. It cost him \$12 to settle the case, and hereafter Miller will demand a receipted bill with each present he receives.

I had before me in the Police Court the other day a colored lady, charged with taking some \$200 from a gentleman through the medium of a panel game. It was testified that her abode was as full of trap-doors and trick walls as a No. 1 Fantasma company's scenery. She must have a good stage-manager. Old Bob Fraser please write.

The Forty Club is projecting a clam bake for Aug. 23. It will be a ladies' affair.

My brother in the law, Justice W. E. Horton, of Mt. Clemens, Mich., who, like me, "dispenses with justice," writes me as follows:

DEAR SIR.—John T. Kelly and Matt. Berry came into my court this morning as "squares" for a bath-house rubber who had soaked his wife in the jaw. They brought me a copy of THE MIRROR which plainly showed you were appropriating my act and gags.

Now I am willing to be fraternal, and give you free access to my legal blanks, postage stamps, thesaurus, papers, etc., and on second thought, you may use all my stuff, if you will only leave to my exclusive use the right to say to the jury after having sworn, that phrase so long used by "Bill" Foote, "Gentlemen, be seated!"

By the way, can you recommend to me a lady stenographer? She must be first-class, and thoroughly understand the use of an oil stove.

My stock juries are rapidly leaving town, and I shall have to depend on local talent until Summer comes again. They are all re-engaged for next season except John T. Kelly, who will be replaced by Fred. Hallen or Matt. Berry, as Kelly has no conception of the part.

Kindly exchange court news, I have none. I go from here to dinner.

Yours fraternally, W. E. HORTON.

Eastern agent, W. A. McConnell.

I congratulate Justice Horton. Any Michigan J. P. who can truthfully say that he is going to dinner is in luck. "Biff" HALL.

BOSTON.

Thrilly — Carnival of Venice Postponed—Grand Opera House Change—Gossip.

[Special to The Mirror.]

BOSTON, Aug. 19.

More of the houses throw open their doors to the public to-night for another season, and in another week, when the Knight Templars are marching through Boston by the thousand, every place in the city will be in operation.

The novelty of the night is Thrilly, the first of the burlesques on Trilby to strike the Hub. Of course the variety theatres have tried their hand at it—I suppose I should say foot, speaking of Trilby. The Museum opened its season with the attraction, and Carrie Perkins, Adele Ritchie, Joseph Herbert, and the others of the cast were well received.

Edward E. Rose to-day announced the policy of Castle Square. The house will be devoted to opera, grand and comic, with occasional burlesque, and a change of bill weekly. An operatic stock company will be maintained at the house. A scale of new prices will go into effect next week.

Out at the new grounds on Huntington Avenue Pain's spectacle, The Carnival of Venice, was postponed until Tuesday, the damage by the rainstorm on Sunday necessitating the postponement.

All day long the Grand Opera House was thronged, and the excellent continuous variety show was voted a great success, showing that the new venture will be a winner.

At the Bowdoin Square The Great Brooklyn Handicap provided just the sort of a piece desired by lovers of melodrama. The effects are above the average and the company is good. Jack Harkaway follows and every small boy in Boston will be in the gallery on Aug. 26.

Nanon was revived at the Castle Square to-night for the first performance in Boston in nine years. To me the most interesting thing in the performance was the presence in the cast of Anne Fording, whose artistic costuming has had so much to do with the success of the Summer season.

The Sphinx is in its next to the last week at the Tremont, but the supply of souvenirs is not exhausted, neither is the originality of its press agents.

Marie Millard denies the truth of the rumor of her engagement to a French marquis.

Eight Bells always was a success at the Boston and to-night was no exception to the rule. Andrew Byrne's unpleasant experience with a shooting crank did not interfere with this engagement.

Another monster bill attracted all day at Keith's.

The regular season at the Grand Museum opened to-day with The Danites, Maud Miller playing the leading part.

A burlesque on Billie Taylor introduces Adah Richmond at the Howard this week.

McHenry's English Swells are at the Lyceum this week.

Burlesque and variety are pleasing the patrons of the Palace.

Mighty Millions will not be produced at the Hollis Street 36 as had been arranged.

Mrs. Annie J. Allen, who wrote this dramatic attack on Ingersollism, has received a doctor's certificate from E. J. Henley stating he was suffering from chronic laryngitis accompanied by almost total loss of voice. Consequently it was impossible to give the performance as planned, and the Hollis Street will probably not open until 12.

Annie Lewis has been engaged for a prominent part in In Sight of St. Paul's. As Philip Hale remarked in the Journal, "that piece will never draw in Minneapolis." Why not? I always supposed Minneapolis people preferred being in sight of St. Paul to being in St. Paul itself.

Richard Mansfield made a flying trip to Boston last week.

Saul J. Hamblurg of the Park has named his baby son Jacob. A large party of friends assisted in celebrating the event.

May Irwin opened her starring tour at Brockton to-night. Quite a party of Bostonians went down to the performance.

Myra Mirella will replace Tillie Salinger as prima donna at the Castle Square next week. I hear Burmah rehearsals began at the Boston to-day. Even the jumping-horse has to have an understudy to do the the thrilling leap, which is so impressive in the play.

There was a broad smile on the face of the stage doorkeeper of the Hollis when he answered the loud pull on the gong last week and admitted Peter F. Dailey. This clever comedian played a big engagement at that house last year, and will be the only farce-comedy star to appear on its fashionable stage during the coming season. The company rehearsed assiduously throughout the last week under the direction of Frank Tannehill, Jr., and closely watched by Charles J. Rich, John McNally and E. Rosenbaum. There were general congratulations upon the part of all concerned that the elaborate scenic outfit, of which so much has been said, was completed and that nothing could interfere with a prosperous opening.

The Aldermen will not grant any more licenses for sacred concerts, as that power was taken away from them by the act passed by the last Legislature. Those who have looked into the law say that its wording is so ambiguous that any sort of a Sunday show may be given, providing that it is done for charity's sake. Some interesting test cases may be brought within a few weeks.

Prominent members of the Cadet Theatricals gave an entertainment at Grand Hotel, Mount Vernon, N. H., 17. Among the participants were R. A. Barnett, T. E. Stutson, E. P. Zane, George Davis, L. C. Benton, H. A. Edgerly, W. E. Spaulding, Walter Edgerly, and William E. McQuinn, who was musical director with Prince Pro Tem last season.

Joe Ott began his second tour in The Stargazer at Chelsea to-night. His piece has been rewritten, and he introduces a burlesque on Trilby. In the company are Phil. Ott, Matt. Carroll, J. C. Harrington, James B. Watkins, Bertram Bedel, D. J. Mack, Thomas Cook, May Jordan, Dorothy Grey, Blanch Arkwright, May Temple, Etta Bayley, and Florence Wood. William H. Way is the musical director.

Dr. A. D. Crabtree has written a comic opera entitled Jason and the Golden Fleece.

Joseph W. Herbert will open with the Lillian Russell company, but meantime he is playing his original part in Thrilly.

JAY BENTON.

PHILADELPHIA

Four Theatres Open Season—The White Rat Produced—Other Attractions—Gossip.

[Special to The Mirror.]

PHILADELPHIA, Aug. 19.

The season of 1895-96 was inaugurated here on Saturday evening by the opening of four theatres catering to the popular class of theatregoers and the prospects judging from the bookings and improvement in the finances of the middle class, give encouragement for a profitable and successful season.

Charles H. Yale's Newest Devil's Auction inaugurated opened the season here Aug. 17 at Gilmore's beautiful Auditorium, which during the Summer has been greatly improved. Newest Devil's Auction with cast, specialties and premier ballet troupe of which an account appeared in last week's DRAMATIC MIRROR scored an immediate success and surpasses all previous efforts of Manager Yale's spectacular productions. To-night the house is crowded. Field and Hanson's Drawing cards follow 26.

George H. Murray is now in harness as general agent for Newest Devil's Auction and Greater Twelve Temptations, the latter opening its season at Gilmore's Auditorium Sept. 2.

Forepaugh's Family Theatre, handsomely decorated in white, gold and blue tints, under the personal regime of Mrs. John A. Forepaugh, opened the season Aug. 17 with a matinee performance of Harbor Lights, interpreted by a first-class stock company, which continues the attraction with two performances daily for week, with bright prospects. Aug. 26, Coptic Palmont as Widow Bedott.

Mrs. D. P. Bowers is spending the week at Congress Hall, Cape May.

Tom Anchor, of the Miacio City Club Burlesque Troupe, did a noble act of charity by paying for the burial of an infant body found on the street in a hand-bag, which would otherwise have been buried in Potter's Field. Tom is now searching for the mother, who is in want, stating he would give her some light employment with the troupe, but has as yet been unsuccessful.

Manager Charles A. Bradenburgh opened the season at his People's Theatre Aug. 17 with the racing play, The Derby Mascot. Katie Rooney, Dolly Theobald, Daisy Dixon, were the features, meeting with fair success. The theatre has been beautifully decorated, and presents a bright appearance. Special Delivery comes for week Aug. 26; Ride for Life, Sept. 2; Jack Harkaway, Sept. 9.

J. Fred. Zimmerman, Jr., business manager of the Chestnut Street Theatre, returned from Europe on the steamship New York, and opens the theatre Sept. 2 with Edward Harrigan.

Manager Kelly, of the National Theatre, was disappointed by the contractor in putting in the boiler for his new electric light plant, and was compelled to use a portable boiler on the pavement in front of his house, connecting the pipes through a window to the dynamo. The new boiler will be in position by the end of this week.

Kennedy and Barber's Comedians open the season of the Kensington Theatre Aug. 24 for week, appearing in The Two Thieves, alternating with Phoenix.

Trolley cars are now used in this city for advertising purposes, being hired by the day, making a circuit of the road with bands of music to attract attention.

The Great Brooklyn Handicap inaugurates the season of the Standard Theatre Sept. 2. Florence Bindley follows 9.

The Winter Circus is now used for any purpose, so to-night and to-morrow night a monster cake-walk is on the programme.

Alice Harrison, who retired from the stage some years ago on account of illness, has accepted an engagement with the Camille D'Arville Opera company that opens at the Broad Street Theatre Sept. 22, for two weeks, in A Daughter of the Revolution.

The Green Bushes will be Max Rosenberg's opening programme at the Arch Street Theatre Sept. 7.

John L. Carncross will manage his Eleventh Street Opera House personally, his opening date being Sept. 2.

Frank Mayo in Pudd'nhead Wilson inaugurates the Broad Street Theatre, Sept. 9, for two weeks' engagement.

Wang, with new scenery, elaborate costumes and large troupe will be a great feature at the opening of J. Bard Worrell's Park Theatre Aug. 31. This will be followed by The Passing Show.

Robert Downing in Helena opens the Chestnut Street Opera House Sept. 9. Little Christopher Columbus follows Sept. 16, two weeks; Rice's 1402, Sept. 30, two weeks.

Frank Howe, Jr., enters the field at the Walnut Street Theatre Sept. 2, with the new American comic opera by George Morgan and Ion Arnold, A Trip to the Rockies which is booked for two weeks.

Eight Bells comes to the Walnut Street Theatre week of Sept. 16.

The Auditorium at Cape May was inaugurated Aug. 17 by C. Garvin Gilmaine's stock company, which includes the noted comedian himself, Harriet Weems, Virginia Stuart, Wilson Hummel, Bessie Ragow, John Doud, Birdie Hernandez, Miss C. Severson, Clare Rose. The company gave a splendid entertainment to good patronage, and remain for this week.

The Philadelphia office of THE NEW YORK DRAMATIC MIRROR is No. 1230 Market Street. S. FERNBERGER.

CLEVELAND.

Giroffé-Giroffé at Halthorth's—Opening of the Cleveland Theatres—Notes.

[Special to The Mirror.]

CLEVELAND, Aug. 19.

Giroffé-Giroffé is the opera presented at Halthorth's Garden Theatre to-night by the Murray Lane Opera company before a large and fashionable audience. Miss Lane appears to advantage in the title-role. She sang the drinking song, and in such a vivacious manner, that it won her many recalls. Mr. Murray is an excellent Mourzouk, and Edgar Temple is equally good as Marasquin. The comedy work of Frank David as Bolero was capital, and Bessie Fairbairn's Aurora was of a high order of excellence. Mr. Morrison as Pedro, and Polly Marriott's Paquita were all that could be desired. Next week The Bohemian Girl.

Next week will be the last of Summer opera, and the Murray Lane company will conclude their most successful engagement at Halthorth's Garden Theatre. The friends and admirers of Clara Lane are arranging to give her a testimonial benefit before the close of the season.

Clara Lavine and her husband, William Blaisdell, leave for New York to-night.

The advance agent has begun to arrive, so the season will soon open. Harry Ridings, in advance of Al. G. Field's Minstrels, has been in the city for the past ten days, doing good work for his company, which opens the Euclid Avenue Opera House Thursday evening, Aug. 23. Edwin Milton Royle's new play, Mexico, will receive its initial production in this city next Monday evening at the Euclid Avenue Opera House. The company will arrive this week and commence rehearsing.

Billy Van's Minstrels open at the Lyceum Theatre next Monday evening, but Kellar the magician opens the regular season Sept. 2.

The Cleveland Theatre, hardly recognizable on account of the many changes and improvements made, was opened this evening by a large

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AN ABSOLUTE SUCCESS

Made through Pluck, Energy, Liberality and Honesty of Purpose.

Conducted and Safely Steered thro' all of last year's disasters. Running the longest season of all the outlying houses --46 weeks--many good, lots bad.

The following powerful array of attractions
(Some of best the World affords) are booked for season of 1895 and 1896.

SPECTACLES.

HANLON BROTHERS' "SUPERBA."
HANLON BROTHERS' "FANTASMA."
EUGENE TOMPKINS' "BLACK CROOK."
THE NEW SPECTACLE, "CLEOPATRA."
THE NEW PRODUCTION, "THE SLAVE SULTANA."

VAUDEVILLE.

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STARS.

EFFIE ELLSLER in Shakespeare's "AS YOU LIKE IT."
LOUIS JAMES in REPERTOIRE.
ROBERT MANTELL in REPERTOIRE.
CHARLES A. GARDNER in "THE PRIZE WINNER."
JOSEPH CAWTHORN in "A FOOL FOR LUCK."
KATIE EMMETT in "AN AMERICAN BOY."
GUS HEEGE in "A VENUINE YENTLEMAN."
HELEN MORA in "A MODERN MEPHISTO."

MELODRAMAS.

JACOB LITT'S "IN OLD KENTUCKY."
JACOB LITT'S "THE WAR OF WEALTH."
JACOB LITT'S "SHAFT NO. 2."
H. C. MINER'S "HUMAN HEARTS."
J. B. SPARROW'S "JACK HARKAWAY."
AL. SPINK'S "THE DERBY WINNER."
CAMPBELL'S "THE WHITE SLAVE."
WILLIAM CALDER'S "THE SPAN OF LIFE."
A. Y. PEARSON'S "LAND OF THE MIDNIGHT SUN."

FARCE COMEDY COS.

Ward's "Delmonico's at 6."
Hoyt's "A Texas Steer" (Negotiating for)
Hoyt's "A Trip to Chinatown" (Negotiating for)

Augustus Thomas' Beautiful Southern Play,

ALABAMA

And the following powerful FROHMAN ATTRACTIONS:

"Shenandoah."
"The Girl I Left Behind Me."
"Americans Abroad."
"The New Boy."

"The Charity Ball."
"Sweet Lavender."
"The Wife."
"Sowing the Wind" (Negotiating)
"Charley's Aunt" (Negotiating).

The Lincoln has a few open weeks. I particularly desire two Strong Attractions for the following

Open Weeks, Sept. 15 and 22

Telegraph and Write Quick to
JAMES S. HUTTON,
Sole Manager, Lincoln Theatre.

audience. A. Y. Pearson's Big Scout and Wild West Show, with all the accessories, such as Indians, scouts, cowboys, rough-riders, horses, ponies and others, all combined in giving a performance which was well received. It will remain all week, giving matinees Tuesdays, Thursday, and Saturday, and a street parade daily. Next week, J. C. Lewis in Si Plunkard.

Fred. Brandt, who has been the treasurer at Halthorn's Garden Theatre for the past ten weeks, will take a short vacation, resuming his position as assistant treasurer of the Euclid Avenue Opera House the end of the week. His successor at the Gardens will be George Holly, who was for several years treasurer at H. R. Jacobs' Theatre, now the Cleveland.

Charles La Marche, manager and proprietor of Halthorn's Garden Theatre, will give his annual clam-bake on Sept. 4.

Ed. Hilton, formerly manager of the Star Theatre in this city, is piloting The Wild West show, which opened the Cleveland Theatre to-night.

B. P. O. Elks, No. 18, of this city, attended the first reunion of Ohio Elks at Sandusky last Thursday and Friday.

WILLIAM CRATON.

CINCINNATI.

Opening Dates at Local Houses—Continuous Performances at Freeman's Theatre.

[Special to The Mirror.]

CINCINNATI, Aug. 19.

It had been the intention of the management to reopen Heuck's yesterday but the plans were changed and next Sunday will be the opening day, with Dr. Carver in The Scout as the attraction.

Renovated throughout, the Grand begins its season Aug. 28 with Al. G. Field's Minstrels.

Aug. 25 the New Robinson's opens with The Old Homestead. Rehearsals are being held daily this week.

Freeman's Theatre—the old Haylin's—opens on the same day. It will be run as a combination of the high-class continuous performance and stock company plan. The latter will be devoted chiefly to the production of melodrama. Mate Stevens will be the leading lady, and E. Lawrence Lee the leading man. Leona Bland takes the soubrette, and Richard Baker and Frank Wallace the leading comedy and character parts, respectively. The Plunger will be the first attraction. And the same week Billy Emerson will head the minstrel performers.

Mark B. Raymond resumes his old position as press agent of the Fountain Square in a week or two.

WILLIAM SANPSON.

ST. LOUIS.

The Derby Winner at the Grand—Triple Bill at Uhrig's Cave—Items.

[Special to The Mirror.]

ST. LOUIS, Aug. 19.

The Derby Winner opened its season and the season of the Grand Opera House last Saturday night. Since the close of last season the play has been reconstructed, and much dramatic strength added to it. Among the new members of the company are Eddie Giguere, Arthur Kherus, Eunice Ramsay, a St. Louis girl, and pupil of the late John W. Norton; Blanche Boyer, Frank McDonald, and several others. Viola Arthur appeared again after her success of last season as the jockey who rides the Derby Winner.

Tonight three one-act operas were given at Uhrig's Cave to a large audience. The operas are Marriage by Lanterns, Charity Begins at Home, and The Lovely Galatea. The performers sang and acted most creditably, and the season of light opera at the Cave is ending under most favorable circumstances.

There is a change of bill at the Union Trust

Building Roof-Garden to-night. John McWade, who was a feature last week, was re-engaged for this week, and made quite a hit.

Richards and Pringle's Georgia Minstrels played yesterday afternoon and evening at the Standard Theatre. This was an extra engagement. The regular season does not open until Sept. 1, when Down on the Suwanee River will be the attraction. The theatre has been newly decorated and upholstered.

The Hagan opens next Sunday matinee with Joe Cawthorne's A Fool for Luck company.

The Fast Mail opens Havlin's Theatre on Aug. 25. The theatre has been refitted with a new front, and the lobby has been newly tiled, and the lobby, foyer, and body of the house newly decorated. New dressing-rooms have also been added.

Henry Groffman, a well-known society man, took the part of Bumpers in Charity Begins at Home at the Cam. to-night, and made quite a hit. Several swell society box-parties have been formed in his honor to attend during the week.

The Farnham Opera company, under the personal management of Fint A. Farnham, is rehearsing an operatic comedy called Entanglement, and will start out on a tour Sept. 1. The company includes Rena Crone, Rose Steber, Nannie Dodson, Cora Carlton, Mildred Rutledge, and Harry Hoff and Alexander Joel. The company has been booked solid for forty weeks in the Western States.

Colonel James J. Butler, manager of the Standard Theatre, returned last week from New York, where he has been spending three weeks booking attractions for his house.

George Lyding made his first appearance to-night in the cast at Uhrig's Cave, after a four weeks' rest in the East. His voice is greatly strengthened after his rest.

Archie Boyd left last week for the East to commence his season's work.

Nearly all the chorus of the Cave company left to-day for the East to join their respective companies, as the bill this week does not require a chorus.

William Steigers left for Chicago to-day to join the J. S. Murray Columbia Opera company to play the part of Said Pasha in the opera of the same name the coming season. He was cast here for this week, but George Lyding will take his place.

Commencing next Monday night, Manager McNeary will put in for several weeks a high-class vaudeville and minstrel company at the Cave. The company is being organized by John Burke.

Manager Ollie Hagan returned from New York last week looking much better for his Eastern trip.

Colonel J. D. Hopkins was in the city last Friday, as jovial and good-natured as usual. He was enthusiastic over the theatre that is being built for him on the site of old Pope's, and promises to have one of the finest places of amusement in this country when it is finished. He wants it understood that all reports about it being under any other management are talk. This is official.

Messrs. Noxon and Toomey shipped last Wednesday to New York the complete set of scenery they have been painting for Lewis Morrison's No. 1 Faust company. It is a credit to them as scenic artists.

All the members of the Theatrical Brotherhood Association are on a strike, and were called out at 1 o'clock Saturday.

W. C. HOWLAND.

OPENING AT OMAHA.

[Special to The Mirror.]

OMAHA, Neb., Aug. 19.—The opening event at the Boyd was Harry Williams' A Bowery Girl. Receipts, \$570. The play and company were enthusiastically received.

RINGWALT.

WASHINGTON.

The First Gun of the Season—In Two Weeks All Houses Open.

[Special to The Mirror.]

WASHINGTON, Aug. 19.

The season here is ripe for opening, and the next two weeks will find four of the houses launched upon the season of 1895-1896.

Kernan's Lyceum Theatre commenced operations Saturday night to an overflowing audience, the attraction being Cyrene's High Class Vaudevilles and Mlle. Millotta's Terpsichoreans. After the performance in the theatre proper an extra one was given in the Summer garden adjoining.

The Academy of Music, after a thorough overhauling, new decorations and furnishings, commences Aug. 26 with Cleveland's Minstrels, while the National with Emily Bancker in Our Flat, and Allen's Grand Opera House with Robert Downing's spectacular production of Sardou's tragedy, Helena, will fall into line on Sept. 2.

The Bijou Theatre, under the management of W. H. Easton, will open Sept. 9. Manager Easton has just returned from New York.

Annie Lewis has signed a contract with Manager Atkinson, of the Bowdoin Square Theatre, Boston, to create the part of the "Throstle" in the production of Sutton Vane's In Sight of St. Paul's, which is to be produced at that theatre Sept. 30.

In the revival of Julius Caesar next season Robert Downing will enact Marc Antony while Edwin Ferry and Charles Collins play the parts of Cassius and Brutus respectively. Nettie Baker, Ida Elliott, Samuel B. Steele, Milton Alexander, R. Williams, and Fred. Edwards are the latest engagements with this company.

William Boag, of W. H. Crane's company, is a crack tennis player and has gone to Newport to participate in the tennis tournament there.

Tony Cummings has been re-engaged by Charles Frohman, and will be a member of the Empire Theatre stock company.

JOHN T. WARDE.

PITTSBURG.

Important Improvements in All the Theatres and Several Openings Near.

[Special to The Mirror.]

PITTSBURG, Aug. 19.

The season of 1895-96 will practically commence here with the opening of the Bijou on Thursday. It promises to be one of the most successful in years. The opening attraction is Thatcher and Johnson's Twentieth Century Minstrels. Next week, In a Big City.

The Duquesne Theatre improvements are almost completed. The season will open on Sept. 9 with Thrillby.

The New Grand Opera House improvements are progressing rapidly and will make a handsome appearance. A Railroad Ticket opens the house on Sept. 2.

The remodeling of the old Harris Theatre, which will hereafter be called the Avenue Theatre, is still progressing. It will be conducted upon the same lines as Keith's continuous theatres in Boston and Philadelphia. The opening date will be shortly announced.

The American Vaudeville company will open season at the Academy on the 26th.

Buffalo Bill's Wild West Show will exhibit at Exposition Park on Sept. 2 and 3.

Scribner and Smith's Circus play adjacent towns this week.

Whitney Allen was here during the past week booming Buffalo Bill.

Manager E. D. Shults, of Sherley Park Casino, is busy with the costumes for the ice carnivals to be held next winter.

Manager Harry W. Williams is preparing for a big season at his popular house, the Academy. He promises strong vaudeville attractions to his patrons.

JOSEPH CROWN.

DELLA FOX'S NEW OPERA.

The Della Fox Comic Opera company commence their second New York engagement at Palmer's Theatre on Aug. 29, instead of Sept. 2, as previously announced. The new opera has been named Fleur-de-Lis, and is adapted from the French of Chivat and Duru, the text and lyrics being by J. Cheever Goodwin and the music by William Furst.

The costumes are being made by Dazian, and the scenery by Marsden. Richard Barker is staging the opera.

The company comprises Jefferson De Angelis, Alf. C. Wheelan, Charles J. Campbell, Melville Stewart, Charles Dungan, Edward Knight, Ida Fitzhugh, Kate Fort, Ella Aubry, Laura Wainsford, and Della Fox. Manager Nat. Roth has engaged Fred. J. Eustis as musical director and William W. Randall as business manager.

EDWARD HARRIGAN IN HARNES AGAIN.

Edward Harrigan arrived in town yesterday from the Adirondacks, and immediately began rehearsals of Old Lavender at the Fifth Avenue Theatre.

The new play that Mr. Harrigan has in hand, My Son Dan, will not have its first presentation until Boston is reached, about Nov. 1. Manager Mart. Hanley informs THE MIRROR that the negotiations that were pending between a well-known London manager and himself, whereby Mr. Harrigan and his company were to play an extended engagement in London, are off for the time being. However, it is likely that if satisfactory terms can be arranged, Mr. Harrigan will appear in Old Lavender in London in May next, and afterwards in the English provinces.

JOHNSON AND WASHBURN'S EMPIRE.

The Empire Theatre, of Brooklyn, under its new lessees and managers, Messrs. Johnson and Washburn, will reopen next Saturday night with one of William Gillette's best comedies, All the Comforts of Home. The company is an adequate and very capable one, including Walter Perkins and other well known comedians. The full accessories accompany the presentation here, and a full house is expected. It will be recalled that All the Comforts of Home ran for over one hundred nights at Proctor's Theatre in New York. Messrs. Johnson and Washburn will conduct the Empire in first class style, presenting none but the best attractions.

ACCOMMODATION TO MANAGERS.

For the convenience of managers and others, the Packard Dramatic and Musical Agency has placed a long distance telephone in its offices on Twenty eighth Street. This is a new and accommodating innovation, for managers can now sit in their own offices anywhere in and outside of the city, and make their engagements by word of mouth. The telephone number can be found in the advertisement in another column of THE MIRROR. Mrs. Packard is abreast of the times, and the amount of business she is transacting augurs well for a prosperous theatrical season.

A BROOKLYN OPENING.

The Criterion Theatre, Brooklyn, was opened last evening by a company headed by Harry Thompson and Julian Gregory, in a melodrama called An Honorable Son, produced under the management of C. Berger.

THE STAR GAZER STARTS.

[Special to The Mirror.]

CHILSEA, MASS., Aug. 19.—Joe Ott opened his season in The Star Gazer here to-night to standing-room. The performance was a success.

JOHN C. PEEBLES.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1895.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents for agate line. Quarter-page, 50¢; Half-page, 75¢; One page, \$1.00.
Professional cards, 5¢ per line for three months.
Two lines ("display") professional cards, 15¢ for three months; 25¢ for six months; 50¢ for one year.
Managers' Directory cards, 1¢ per line for three months.
Reading notices (marked "R" or "F") 50¢ per line.
Charges for inserting portraits furnished on application.
Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.
The Mirror office is open and receives advertisements every Monday until 5 P. M.

SUBSCRIPTION.

One year, \$5; six months, \$3; three months, \$1.75. Payable in advance. Single copies, 10 cents.
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Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript. Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - AUGUST 24, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

GARDEN.—THELBY, 815 P. M.
HERALD SQUARE.—KIMMET, 815 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—ROOF-GARDEN, 8 P. M.
TONY PASTOR'S.—VAUDEVILLE.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

NO GRIEVANCE.

THE Sioux City, Ia., Journal declares that "THE DRAMATIC MIRROR, excellent publication as it is, never overlooks an opportunity to sneer at the West." In which our esteemed Sioux City contemporary is wrong.

THE MIRROR has no grievance against the West, and never has meant to sneer at that great and growing territory. THE MIRROR occasionally notes things interesting in a theatrical way North, South, East and West. It sometimes criticises happenings legitimate for it to criticise, but never with a special emphasis attributable to locality.

If the West is the scene of more happenings that suggest corrective note than the East, nobody should be surprised, as the West is younger than the East, and has still much more of the chemistry of refinement to practice.

And if the impulsive theatrical mistakes of the West—insignificant and trivial though they may be—are not pointed out by an unprejudiced observer from afar—even one from the East—they may grow into grave errors of habit; for friends at home are always loth to criticise their kin.

DARE NOT PUBLISH HERE.

WRITING from London ELWYN BARRON SAYS: "It is due to the international copyright law passed by the American Congress that British dramatists dare now to publish their plays; but it is small protection American laws grant to the American playmaker, whose only real and tangible 'rights' are those secured to him by common law practice."

Our Congress did not hesitate to protect the works of foreign playwrights in the manner Mr. BARRON describes. Messrs. PINERO, JONES and GRUNDY are now able to derive a profit from the publication of their plays and, what is equally important, to offer them to the reading public for study and criticism. It is only by means of the printed book that the dramatic literature of a nation can be established and preserved.

But Congress declined to afford adequate protection to American dramatists, although the crying need of it was amply demonstrated. In the present state of affairs the playwright who should publish a play that had been successful the stage would court certain piracy, while in withholding his work from the press his work is always in danger from the thieves

that enjoy disgraceful immunity from punishment for their crimes.

In spite of the discouragements that hitherto have attended all efforts to wipe out the national sin of play piracy by legislative enactment, THE MIRROR is glad to learn that the American Dramatists Club has no intention to abandon the disheartening struggle. Confident in the righteousness of its cause, and hopeful that through persistent endeavor the public conscience may be awakened at last to the urgent need of a change for the better, the Dramatists Club intends to make another appeal to Congress during the next session, and an active campaign is being prepared for.

The complexion of the next Congress appears to be favorable to effective results. The socialistic tendencies of certain potential elements in the last Congress—tendencies which made it a difficult task to secure recognition of the fact that rights of any sort should exist in dramatic property—have been weakened materially, and there is good reason to hope that justice will be done the American dramatist, ere long.

It is significant that always at the beginning of a theatrical season there are many illegitimate efforts by young persons—generally of the gentler sex—to gain public attention, in the hope that their stage work will receive greater recognition. Owing to the limitations of human ingenuity, these things go on for greater part in duplicated forms from season to season. The habit of losing valuables has naturally been snored of much of its attention-attracting power. Advertising incidents of late have run to alleged exploits in which the new woman is a proper figure—bicycle prodigies, rescues from drowning, and the like. There are several better ways to win public attention than any of these. The very best way is for the ambitious young theatrical person to work steadily and faithfully without extraneous suggestion. One who depends upon sensational means to attract public notice must keep steadily at that sort of thing with no final reward, whereas the young actor or actress who works legitimately adds something steadily to the bulk of accomplishment that by and by takes the form of reputation.

A DESPATCH from Superior, Wis., the other day announced that a man in that town who had resigned his place as a preacher to become mayor, and who had been deposed from the latter office on being found guilty of taking bribes and extorting money from minor officials, now proposed, if he should escape indictment, "to accept the offer of an Eastern theatrical manager to appear upon the stage at a salary of \$100 a night." There may be a manager in Bloomingtondale Asylum or some other retreat for the paretic who has offered this person something to go on the stage. But queer as some managerial methods are, there is probably no manager of normal mind who would give the Superior man day-laborer's wages to do anything in a theatre. He had better repent and resume the pulpit.

THE fourteenth annual report of the Actors' Fund has just appeared. It tells of the continuance of its good work, of the unparalleled breadth of its charity, and of the apathy of the great body of the profession in respect to holding membership in it. It is inconceivable that actors, as a rule, should steadfastly neglect their bounden duty to support an institution from whose door no deserving applicant is turned away empty-handed, and that the burden of maintaining the Fund should be left to a small group of devoted men—chiefly managers—to whose almost unaided efforts it owes its existence.

THE Schliersee peasant actors, who are coming from Bavaria next month, will provide us with a novelty, at all events. We have had such a multitude of burglars, divorcees, pugilists, and other freaks invading the stage that the advent of these butchers, guides, gardeners, woodmen, tailors and washerwomen ought to be refreshing. But the nature of their simple Bavarian occupations will not help them a little bit unless they can act. American playgoers are a trifle shy of the species of theatrical realism with which it has been surfeited.

AS to the autobiography upon which BERN. HARDT is supposed to be industriously engaged, it may be remarked that she can—or she may not—make it very interesting reading.

FOOTLIGHT FUN.

THE KIND HE NEEDED.

FIRST MANAGER—"I thought your new theatre was to be strictly modern and up to date. What are you buying those horrible old back-breaking chairs from the Folly Theatre for?"
SECOND MANAGER (dryly)—"I'm going in the continuous performance biz exclusively."—*Puck*.

PROFESSIONAL FISHING.

THE MANAGER—"What luck did you have on your fishing trip?"
THE ACTOR—"None at all. When I got to the centre of the lake I found I had forgotten my lines, and my performance was a dismal failure."—*Brooklyn Eagle*.

PERSONALS.

MAY.—Olive May (Mrs. Henry Guy Carleton) will return to the stage this season. Miss May



is a native of Chicago, and was graduated from the Conservatory-School of Acting in that city. In a performance by students at McVicker's Theatre her talent was recognized by Stuart Robinson, with whom she made her professional debut in The Henrietta. She later appeared in In Mizoura, and The Nominee, but made her most pronounced success as Suzanne in The Butterflies, with John Drew.

MANSFIELD.—Richard Mansfield has returned from Newport.

HAMMERSTEIN.—Oscar Hammerstein is reported to be at work on another comic opera, as a relaxation from the matter-of-fact strain induced by his supervision of the building of Olympia.

HORNBLow.—Arthur Hornblow, of THE MIRROR staff, is spending his vacation at the Catskills. He will return to town next Monday.

CALDER.—William Calder returned from Europe on the Etruria Saturday and left immediately for Boston.

BARNET.—R. A. Barnet, author of 1492 and Excelsior, Jr., was in town last week.

MODJESKA.—Madame Modjeska sailed from Southampton on the Havel for New York last Wednesday.

HOPPER.—Edna Wallace Hopper returned from her European trip on the Majestic last Wednesday.

EMMETT.—Uncle Dan Emmett, author of "Dixie," will travel with Al. G. Field's White Minstrels this season more as a guest than as a member of the organization. The only part he will take in the performance will be to conduct the orchestra during the time his famous song is played nightly. Mr. Emmett is over eighty years old, but acts like a man of fifty.

KENT.—Charles Kent, who has been playing on the Pacific Coast for the last five years, arrived in town last week. He was promptly engaged by A. M. Palmer to play Svengali, and will appear at the Garden Theatre next week.

PEACHEY.—John Peachey writes to THE MIRROR from London that he does not know when he will return to New York. He has started on a pleasure trip to Paris, Berlin, and Stockholm, but will return to London within a month. It is probable that Mr. Peachey will appear in a new musical comedy in London in the Fall.

CAVYAN.—Georgia Cavyan is exploring the Forest of Fontainebleau on a wheel with a party of friends.

POTTER.—Paul M. Potter sailed for England on Saturday to assist in the production of Trilby by Beerbohm Tree at the London Haymarket.

HALL.—Pauline Hall will return from her bicycle tour this month and go to Popham Beach, Me.

HARNED.—Virginia Harned was stricken with illness on Saturday, and her part of Trilby at the Garden Theatre was taken by Blanche Walsh, who was very successful in it, receiving four calls during the evening.

DALY.—Augustin Daly is expected in New York in a few days.

HENDERSON.—David Henderson is enjoying a brief rest at French Lick, Ind. Close application to business has worn him down, but he expects to be himself again in ten days.

McKAY.—Frederic Edward McKay has been made an honorary member of the Savage Club of London.

BOSWELL.—Gertie Boswell sailed for Europe on Aug. 10 under a year's contract to Wilson Barrett. Miss Boswell was with Mr. Barrett in this country last season, and so well pleased was he with her work that he engaged her for England by cable.

WHITNEY.—Charles J. Whitney, of Detroit, is in town in the interest of his theatrical circuit.

MEECH.—John Meech, of Buffalo, is in the city.

WILCOX.—Frank B. Wilcox, THE MIRROR correspondent at Kansas City, is secretary for the first annual horse show to be held at Fairmount Park in that city next month.

DOWNING.—Robert Downing is in the city preparing for his tour.

POTTER-BELLEW.—Mrs. James Brown Potter and Kyrle Bellew arrived in New York on La Gascogne on Sunday.

HALL.—Pauline Hall is said to have traveled 2,307 miles on a wheel during her European tour, and to have visited Friedrichsruh, where she sang for Prince Bismarck.

FOX.—Della Fox may give a few performances of The Little Trooper during her forthcoming engagement at Palmer's. There seems to be a general desire for a revival of this attractive operetta.

FISKE.—Minnie Maddern Fiske will give an extra performance of A Doll's House during the first week of her tour, which begins Sept. 2 at Pittsburg. The Queen of Liars, by Daudet and Hennique, will be the feature of her season, although occasional special performances of other plays will be given.

PRIMROSE AND WEST.

The first page of this week's MIRROR pictures two famous, energetic, and enterprising minstrel men, Primrose and West. Besides being managers, they are notable performers. Primrose and West are the shrewdest business men in the minstrel profession. They are still young men, notwithstanding the fact that they are now enjoying their twenty-fifth year as partners. Their company is known wherever minstrelsy is popular.

In their early days Primrose and West started in Buffalo, N. Y., as clog-dancers, making an instantaneous hit. Afterwards they were with John O'Brien's Circus, and with Haverly's Minstrels in 1874, during which time they joined hands with Barlow and Wilson, branching out afterwards with a company known as Barlow, Wilson, Primrose and West's Minstrels. A separation of this firm took place in 1882, when Primrose and West organized the Thatcher, Primrose and West Minstrels. Great success attended their untiring efforts. For the past six years their enterprise has been known as Primrose and West's Minstrels, and it is unnecessary to say that their names have become a household word with the public. They have accumulated considerable wealth, and are enjoying the fruits of a well-earned success.

The proportions of their enterprise give Primrose and West practically a clear field in their special lines. They are too strong for rivalry, and there are no other minstrel managers possessed of capital enough to equip an organization of such magnitude. They carry at the present time seventy people, forty whites and thirty blacks. No other minstrel company enjoys such a record as Primrose and West's; everywhere they play to good business. They always keep faith with the public and perform all they promise, and this in a measure explains their success and prosperity.

THE MONTAUK THEATRE.

Work is being pushed rapidly on the new Montauk Theatre, which Col. William E. Sinn and his son, Walter L. Sinn, are erecting in Brooklyn on Fulton Street, near Flatbush Avenue, and if no unforeseen delay should occur the house will be opened on the announced date, Sept. 2.

The architects are J. B. MacElfatrick and Son, and it is claimed that in solidity of construction the Montauk will not be surpassed by any theatre in the country. The concrete foundations are of unusual depth and thickness. The main walls of the building practically support only their own weight, as the entire framework of the iron and steel is principally self-supporting. The beams are of steel, and capable of sustaining three times their requirements.

The partitions are of terra cotta, only the doors, windows and trimmings being of wood. This precaution has been taken to make the building fireproof. As an additional precaution against the spread of fire, all doors are covered with tin. There are in all eighteen exits, and it is estimated that the auditorium, when crowded, can easily be emptied in less than three minutes. The fan system of heating and cooling the theatre is to be used, and the system of gas and electric lighting introduced is the latest and most approved.

The seats are large and far apart, and the seating capacity is about seventeen hundred. The stage dimensions are ample to accommodate the most elaborate productions, and the theatre is to be well equipped with stock scenery. The dimensions of the building are: Front portion, 44x100 feet; auditorium, 35x100 feet; stage, 45x85 feet; and proscenium opening, 34 feet square.

The general effect of the interior is to be in rococo, with light tints below fading into light blue above. The drop-curtain will present the chariot race from Ben Hur. The moment chosen by the artist is that in which the chariot of Ben Hur overturns that of Messala, the Roman.

LETTERS TO THE EDITOR.

A GROUP SUGGESTED.

New York, Aug. 10, 1895.

To the Editor of The Dramatic Mirror:

Sir,—I read with pleasure your editorial "A Booth Memorial" and agree with you thoroughly.

While we should have a monument to commemorate our great actor, such an undertaking should first have the sanction of those near and dear to him, and should be erected under the auspices of professionals of repute. I cannot for one moment believe that the people at whose suburban place this Shakespearean entertainment is announced to take place, realize that they are taking an unwarranted liberty, and doubtless if they were so informed would repudiate all connection with the scheme.

And now that a Booth memorial is being talked about, why would it not be a good idea to make a group? Edwin Forrest and Charlotte Cushman, the two foremost American exponents of the dramatic art have joined the great majority, and no marble or bronze effigy has yet been erected to keep their memories green. Why, I say, cannot a group of these three great lights of the stage, Forrest, Cushman and Booth be designed?

Certainly there is material for a great work of art, and I am sure if a suitable prize were offered for the best design something very appropriate and artistic would result. Forrest has left a grand monument in the Forrest Home and Booth another in the Players' Club, but a bronze or marble of all three, would if placed in Central Park be a very appropriate embellishment and would also be an incentive to the genius of the present day and those to follow to make efforts to achieve greatness and renown. Yours truly,

SHERRY CORBIN.

MR. HAWORTH RESPONDS.

New York, Aug. 17, 1895.

To the Editor of The Dramatic Mirror:

Sir,—In your issue of Aug. 3 appeared a letter from me directly charging Walter Sanford with pirating A Flag of Truce. As he denied the charge I wish to say that I have in my possession letters from him which amply sustain my assertion.

His claim that he owns a part of the play is ridiculous as his letter plainly shows. He did have an interest but this interest ceased when our business relations ceased season before last. The original MS., which I supposed the only one in existence—was returned to me by him, and by me turned over to its sole owner, Kate Haworth. Very respectfully, WILLIAM HAWORTH.

THE USHER.



The annual roster of theatrical companies will be published in the number of THE MIRROR that will appear on Sept. 2—two weeks from to-day.

Our roster has come to be looked upon as an important feature, valuable alike to managers, actors, and all persons interested in the profession. It is THE MIRROR's desire to make the roster both accurate and complete and to that end no pains are spared in securing the lists of companies from headquarters.

Managers who have not yet furnished the names of the members of their organizations for this season are earnestly requested to send them at once. Upon application printed blanks will be provided by THE MIRROR.

Mr. Corby's suggestion that instead of the proposed statue to Booth in Central Park, a group comprising Forrest, Booth and Cushman, should be erected, is admirable in theory but impracticable in point of fact.

In the first place, the cost of such a trio in bronze, if worthily executed, would be enormous. A single statue in bronze, such as would meet the requirements, by a suitable sculptor could not be produced for less than \$25,000. Experience proves that to raise a sum of money as large as that by popular subscription is a slow and difficult task. To treble that amount in order to carry out Mr. Corby's plan would be well-nigh impossible.

A few years ago several women of this city formed the Cushman Monument Association, whose object was to erect a public statue to the great American tragedienne. The Association raised some money—not much—and then lapsed into a condition of inactivity from which it has never emerged. Efforts to excite enthusiasm in the project of a Forrest statue have been made several times, but always ineffectually.

It is evident from these unsuccessful experiments that neither the public nor the profession can be expected to contribute to perpetuating in bronze or in marble the fame of actors of a past generation. And while in respect to priority and histrionic grandeur, Forrest and Cushman should be first entitled to such an honor, it is nevertheless true that to-day the response to an appeal for funds to set up a statue of Edwin Booth would be quicker and more general.

For Booth is enshrined in thousands of hearts as the noblest player of his time. No actor was ever more beloved by his comrades; there is still a magic in his name, and at a fitting time, when professionals and public are asked to assist in honoring Booth and the American stage, the answer will be prompt and generous.

Bronson Howard went to visit E. H. Low at Coney Island not long ago. On his arrival he found the following sign on the door of his room:

BRONSON HOWARD,
DRAMATIST.
Plays Written While You Wait.
A Few Great Bargains at The Remnant Counter.

Mr. Howard, who enjoys a joke at anybody's expense including his own, roared when he read this legend.

A significant sign of the times is the rush of numbers of clever actors and actresses to the vaudevilles.

The multiplication of continuous-performance houses in the leading cities has created a larger demand for refined specialties than the regular ranks of the variety theatres can supply. Hence, one reason for the hegira of professionals from the dramatic to the vaudeville stage.

The rapid diminution of farce-comedy companies is another factor in this new development. Entertainments of that class, formerly preponderant in numbers, developed special talents in many actors whose previous experience had been confined to "straight" work. The experience thus obtained stands them in good stead now, when variety performers of merit find it easy to secure engagements at larger salaries than are commanded by the average actor.

The present order of things here is a repetition of what has been going on in London for four or five years past. Many actors and actresses over there have found it more profitable to turn their talents to account in the halls instead of in the regular theatres.

It is a good thing all round, I think. The influx of people from the dramatic profession is elevating the tone of vaudeville performances, while the overcrowded dramatic ranks must necessarily find some relief through these defections.

One reason why dramatic criticism exerts less influence upon the box-office in this country than it does in England, France and Germany, is that our public has no disposition to accept leadership. Our playgoers are an independent class with a decided tendency to form their own

opinions and to decline to let others—however well equipped—think for them.

No one need be deceived when a prominent critic's views of a new play seems to be endorsed subsequently by the public. In such a case the critic has simply expressed a judgment in accordance with that pronounced by the public; he has not, in all probability, influenced the public.

It would be better for the theatre if our competent critics—and there are many, not only in cities like New York, Boston and Chicago, but in many of our smaller communities—were looked to by playgoers for instruction and guidance in selecting their amusements. It would promote the advance of dramatic art marvellously, and the slow and oftentimes discouraging process of blind self-education now prevailing would never be regretted could the more intelligent method supersede it.

In this country we have writers as thoroughly equipped to lead the public as Francisque Sarcey, of Paris, for example. But where is the critic whose dictum is as absolute and as vital to the pecuniary success or failure of a play as Sarcey's?

Paris managers have been known to change the date of a premiere to suit Sarcey's convenience. "Sarcey has come? Then raise the curtain."

The *doyen* of Paris critics is an object of the greatest concern on a first night. The manager watches his face anxiously. If he looks bored despair reigns behind the scenes. If he is interested joy prevails. When he smiles at a good line the author hugs himself. Such is the importance of one man's views over there.

And Sarcey, it must be said, has earned the distinction he enjoys as the theatrical arbiter of Paris. For nearly forty years he has been the most faithful reviewer the French stage has had. After all these years he has retained the freshness of heart and mind of a young enthusiast; he has never grown weary or blasé; he has preserved the faculty of appreciation with the power of discriminating between what is worthy of encouragement and what deserves condemnation. His feuilleton in the Monday edition of *Le Temps* is always a model of sound dramatic criticism.

In America Sarcey's utterances would have no more weight than those of any other capable dramatic critic.

It is not yet possible to make an exact estimate of the number of companies that will go on the road this Fall, but the indications are that there will be a shrinkage of at least twenty-five per cent.

The prospects for a prosperous new season were never brighter. And the purgation caused by the hard times cannot fail to benefit enterprises of sound merit, for with the undeserving out of the way the patronage of the public will be bestowed with greater freedom and confidence.

Unless all signs fail managers and the profession have an unwontedly cheerful season ahead of them.

All Summer THE MIRROR has come out with twenty-four pages every week, although its regular size is supposed to be twenty pages and although the period between seasons is usually considered the dulllest of the year with respect to theatrical news and happenings. But the pressure of reading matter and advertising has never once relaxed, and the result has been a series of issues as voluminous as those that mark the busiest part of the dramatic season.

Inasmuch as during the past twelvemonth 24-page MIRRORS have been the rule, it is but fair to say that that is now its permanent size—although you need not be surprised if during the coming Winter it occasionally exceeds even the present proportions. For it is THE MIRROR's intention to cover the field completely at all times, and not to permit the constant growth of its advertising columns in the slightest degree to encroach upon the ample space devoted to news, chronicle and criticism.

THE MIRROR's increase in volume, circulation and business patronage during the recent depression is significant, by the way, of the confidence which the profession repose in it, and of its enhancement in practical value to the class it represents.

Edward Vroom's proclamation of an Independent Theatre, with himself in command, comes at a time when new theatrical topics are scarce. For that reason it is receiving considerable attention.

Mr. Vroom gives vent at length to sundry platitudes regarding "art for art's sake." It is to be hoped that the carrying out of his plan will be more substantial than his verbose and not too scrupulously grammatical preliminary announcement.

Shorn of vague promises and highfalutin' declarations of policy, Mr. Vroom's scheme resolves itself into this: he has secured enough subscribers—composed of a "circle of the most prominent leaders of the literary, artistic, financial and social world"—to render the venture independent of box-office receipts; he will rent a theatre at first and build one later on; he has secured Pour la Couronne, and François Coppée is coming all the way from Paris to see Mr. Vroom in the leading part; he will be supported by the best stock company that can be obtained at the present time.

For the rest, Mr. Vroom fails to give the names of his literary, artistic, financial, and social subscribers; to tell us where he is going to procure the "many fine plays" he intends to give us next season; to vouchsafe specific information as to what theatre he has rented; or to explain in what respect he is qualified to undertake the leadership in a movement one of whose far-reaching effects is to be the higher education in dramatic matters of the great American people.

Mr. Vroom is a good actor, and an earnest, ambitious man. I hope he will succeed in promoting the cause of dramatic art and I am glad

that he is fortunate enough to be independent of the box-office. But it is impossible to acclaim Mr. Vroom as the prophet of a better order of things until he has really accomplished something in that direction beyond declaring that he is "unfeignedly modest" and that he expects to succeed where Mr. McDowell, of Arts and Letters fame, failed dismally.

The great difficulty confronting an effort to establish an art theatre in New York lies in the impossibility of securing suitable plays. Mr. McDowell thought all the good plays were being boycotted by the plain, regular managers, and that they were to be had in any desired quantity merely for the asking. It cost Mr. McDowell and his supporters—chiefly the latter—about \$60,000 to learn that that was a mistaken theory.

But Mr. Vroom may have made secret discoveries. Let us hope, for his sake, that such is the case.

I do not think any right-minded person will deny that in questions of dramatic authorship the strictest honesty should be practiced in crediting material to its original source.

Twenty-five years ago, when foreign plays were appropriated by wholesale in this country, laxity prevailed in respect to rendering acknowledgment to the English and French authors whose works were boldly stolen. Even leading dramatists unblushingly attached their own names to these pieces and such was the demoralized state of things then that nothing was thought of it and a protest was rarely heard from any quarter.

But times have changed, and among reputable managers and playwrights the difference between *meum* and *hunc* is distinctly recognized.

Now and then, however, the old spirit asserts itself. Consult the posters announcing The City of Pleasure at the Empire, for instance. They inform the public of the forthcoming production there of a new drama by George R. Sims. Only this and nothing more, except some rhymes by Mr. Sims, which are chiefly remarkable for their maudlin pathos.

Now, it is known to every well-informed theatrical observer that The City of Pleasure is neither more nor less than an adaptation of Gigolette, a melodrama by Pierre De Courcelle, author of Le Collier de la Reine, which has been successful in Paris. Mr. Sims may have contributed a good deal of original work to the English version of the piece, but, surely, that does not justify him the representation that he is the sole author.

It would be interesting to know whether the misleading form of the announcements here of The City of Pleasure's authorship has been adopted by Mr. Sims' direction, or whether it is employed without his knowledge and consent. In any event, it is a rank injustice to M. De Courcelle.

BACK FROM EUROPE.

Alexander Salvini and his manager, W. M. Wilkison, returned from their usual Summer vacation in Europe a few days ago. On Saturday morning their business manager, Alfred Bradley, arrived on the *Etruria*.

Mr. Salvini and his wife spent the greater part of their time abroad at the Springs of Monte Catini in Italy. He visited his father at Florence, and put in a week or two at the French capital, whither Mr. Wilkison migrated after a trip through the Highlands of Scotland.

The final preparations for the coming season, which opens at Worcester, Mass., on Sept. 2, are being hurried along, and consequently the offices of the company present a busy appearance. Manager Wilkison announces that Mr. Salvini has the refusal of a London theatre for 1896-97, and that in the event of his acceptance, which is more than probable, it will materially alter his plans concerning contemplated productions.

Othello will be presented about holiday time, until when Hamlet and The Three Guardsmen will be the principal feature of the repertoire. The coming tour will be practically confined to the Eastern States, at least until January, when, if the London season is abandoned, Mr. Salvini may come to New York for a run with a new play.

A full roster of the company supporting Mr. Salvini, which will be almost entirely new this season, is not yet announced, but it is said to include a number of prominent artists.

I. D. FRAWLEY IN TOWN.

T. D. Frawley has arrived in New York, and will remain here till next Sunday. In speaking of his plans to a MIRROR representative, Mr. Frawley said:

"My road season will open on Sept. 2. Among the members of my company are Blanche L. Bates, Hope Ross, Macklyn Arbuckle, George W. Leslie, and Phoebe McAllister.

"My four months' season in San Francisco was so successful that my stock company has become a sort of local institution, so much so that Friedlander, Gottlob and Company have secured a half interest in the Frawley company, and will play it at their Columbia Theatre for several weeks, beginning May 4.

"It is my intention to produce a number of new plays during that engagement. Of last season's repertoire we shall only use The Senator, Nancy and Company, The Ensign, and Moths. After playing fair dates at Stockton, San José, and elsewhere, we shall open a six weeks' engagement on Oct. 6 at Los Angeles."

TO BEGIN AT THE BROADWAY.

Yesterday T. Henry French signed contracts with Nat Roth for the appearance of Jefferson DeAngelis as a comic opera star at the Broadway Theatre, beginning a long engagement in a new opera a year from September next. This will be the beginning of Mr. DeAngelis' tour under Mr. Roth's direction.

E. D. Shaw, Bus. Rep. Trip to the Rockies. MIRROR 4.

CUES.

Richard Harlow returned from Europe last week on the *New York*.

Harry Rapley, the Washington manager, was in New York last week.

S. M. Hickey of Troy is in town.

Fitzgerald Murphy returned from Chicago last week to attend the rehearsals of his new four-act American social play, The Silver Lining, at the Fifth Avenue Theatre. Dan Harkins is coaching the company. The company will open at the Chicago Opera House on Sunday, Sept. 1. Manager Miner and the author are partners in the enterprise.

Frank E. Jamison has engaged to manage Daniel Sully, who will open his season about Aug. 29 at Kingston, N. Y., in A Social Lion, the comedy produced by him last season at Pueblo, Col.

Edwin M. Royle's Mexico company left on Aug. 18 for Cleveland, O., to have a final week's rehearsal in that city before their opening, which will take place at the Euclid Avenue Opera House on Aug. 26.

The rehearsals of The Night Clerk company at the Hollis Street Theatre, Boston, last week progressed to the satisfaction of Rich and Harris and all concerned. Peter F. Dailey is delighted with the new farce-comedy, and Jennie Yeamans declares that she is glad she returned from London to play as good a part as that assigned to her in The Night Clerk.

The Eastern and Western in Old Kentucky companies began rehearsals yesterday in this city.

The War of Wealth will open in Chicago on Sept. 22 and proceed to the Pacific coast.

Harry Mills has resigned from the cast of The Bathing Girl.

Primrose and West telegraphed to THE MIRROR last Saturday from Utica, N. Y.: "Show opened to-night. Receipts, \$1,400. Performance grand success. Every act applauded to the echo. Mr. West's 'Vanishing Grenadiers' enthusiastically greeted and applauded."

Manager W. H. Bush of Denver is in the city.

Frank Hennessy, manager of the Bastable Theatre, Syracuse, has gone to the Thousand Islands to finish his vacation. His theatre will open on Aug. 30.

Jeffreys Lewis will open her season early in September in a repertoire that will include Forget-Me-Not, The Creole, La Belle Russe, and other plays. W. A. Edwards will be her manager, and Charles L. Young, business manager. The supporting company will be carefully selected, and the organization will remain East until Christmas, when several large cities of the West will be visited.

W. M. Morrison, of Chicago, won the grand prize—a bronze statue—given at a convention of the Photographic Association of Illinois, recently held at Detroit, for the finest collection of photographs exhibited.

Charles Forenzer, a German musician, lost his wife last week. He lived at No. 47 Fifth Street, and became crazed with grief when his wife's coffin was carried out of the house. When his son Charles left the house last Wednesday the old man was playing the violin. On his return his father had hanged himself on a bedpost with a clothesline. His violin lay a short distance away, as though he had played his own dirge. Life had been extinct for several hours.

May Ten Broeck, of Henshaw and Ten Broeck, is erecting a large cottage on the land she owns at Plymouth, Mass. The cottage is to be called "Nabobs' Nook." It is situated on Ten Broeck Terrace, and overlooks the ocean.

Roland Reed will open his season in The Politician at Erie, Pa., on Aug. 30. After four weeks of Fair dates he will open a week's engagement at St. Louis during the last week of September. His company will be the same as last year with the exception of two new members, Charles Wyngate and Rose Braham. Mr. Reed will play an engagement in New York during February, and intends to produce a new play towards the end of the season.

Ettie Henderson has left long Branch to spend the remainder of her vacation at the Rip Van Winkle House in the Catskills, where she hopes to get a good rest before resuming the managerial direction of the Academy of Music in Jersey City which is to open on Aug. 31 with Florence Bindley. The bookings at this house comprise a long list of strong attractions.

Allie Marshall, late of The Sphinx company, and H. E. Hickox, a non-professional, of Cleveland, were married last week by the Rev. George Barton, from the residence of J. Aldrich Libbey. Among the guests were Mrs. H. M. Perrin, mother of the bride, her uncle, Sam P. Fisher, of The Merry World company, Mrs. J. Aldrich Libbey, Mrs. Thayer, Theodore Thayer, Commissioner W. K. Aikman, Mrs. Dick Howland, Kittie Howland, Florence Roberts, and others. After a luncheon the newly-wedded pair left for Cleveland, their future home, showered with rice and congratulations.

Jerome Anthony who had been engaged by Rich and Maeder to play heavies with Mile. Rhéa this season, has been released in order that he might resume his old place in Walker White-side's company.

Gus Heege and his company left on Sunday for Lansing, Mich., where he will open the season in his new play, A Venetian Gentleman. The regular season at the Grand Opera House, Chicago, will be opened next Sunday evening by Mr. Heege. Jacco Litt has gone to Chicago to witness the opening.

In Old Kentucky will play at the Fourteenth Street Theatre for two weeks beginning on Sept. 2. The company includes Lula Tabor, Frank Dayton, George W. Deyo, William McVay, Charles K. French, Burr G. Clark, Leonard Bradley, and Margaret Ingels.

AT THE THEATRES.

Hoyt's—Other People's Money.

Comedy in three acts by Edward Owings Towne. Produced Aug. 19.

Oliver Starbird Aubrey Boucicault
Marcenas Clump Thomas M. Hunter
Josephus Gustave Yorke
Painter P. T. Dean Alonzo Stevens
Tilka Van Sittart Lillian Burkhart
Millicent Hopper Helen Tracy
Marjory Denton Stillwell Hopper Georgia Welles
Hutchinson Hopper Charles Dickson

Hoyt's Theatre opened its doors last evening with a new comedy by Edward Owings Towne, called *Other People's Money*.

Hutchinson Hopper, the principal character in the play, is a Chicago millionaire who is firmly convinced that there is nothing so good as money, and that no money is as good as other people's. Another conviction of his is that money belongs not to him who has it, but to him who has wit enough to get it.

The aforesaid Hopper has a daughter whom he has led into an engagement with Mecnas Clump, a millionaire quite as mercenary and unscrupulous as himself. The audience is soon made cognizant of the fact that Hopper's office-clerk is in love with the said daughter. The young clerk is about to acknowledge his attachment and throw himself upon the mercy of Hopper, père. In his embarrassment he omits all definite details, and simply admits that he, a poor clerk, is in love with the daughter of a millionaire.

Hopper, not suspecting that he is referring to his own daughter, offers to act as his chief adviser in a campaign to capture the coveted prize. The understanding is that Hopper is to receive a commission of five per cent. if through his manoeuvres the marriage becomes an accomplished fact. When the clerk protests that the only honorable course is to make a confession to the young lady's father, Hopper becomes violently indignant, which results in the young man agreeing to the millionaire's proposition, with the understanding that the lady's name is not to be divulged until success or failure has crowned his efforts.

Thereupon Hopper advises his clerk to take the young lady to supper, and contrive to compromise her reputation by an elopement. Then the father is to be advised of what has happened, which, in Hopper's opinion, will cause the irate father to demand an immediate marriage. At this stage of the game the clerk is to refuse unless the millionaire comes down with a million dollars as a marriage portion. And thereby hangs the comedy.

Incidentally Hopper has an amatory intrigue with a bewitching ingenue, whom he imagines to be in love with him. The young girl, however, is only amusing herself at his expense.

It will be seen that the humor of the comedy hinges on a misunderstanding on the part of the Chicago millionaire that might be possible in real life, but scarcely probable. At all events it presupposes an amount of credulity and gullibility in old Hopper that would never have enabled him to outwit his competitors on the Chicago Board of Trade.

The comedy, however, is fairly amusing, and is likely to serve Charles Dickson as a suitable vehicle for starring purposes this season. Mr. Dickson's successful imitation of William H. Crane in the *Merry World* presumably convinced him that he might prove successful in character roles similar to those assumed by Mr. Crane.

Accordingly he essayed the part of Hutchinson Hopper instead of continuing in eccentric juvenile characters. This was a wise move, as his acting was much more amusing than heretofore. Aubrey Boucicault was capital as Oliver Starbird. Alonzo Stevens made a favorable impression as Painter P. T. Dean, while Thomas M. Hunter gave a diverting character sketch of Marcenas Clump.

Georgia Welles did well in the ingenue part of Marjory Hopper, and Lillian Burkhart as Tilka Van Sittart gave a veritable portrayal of "Innocence Abroad." Helen Tracy was appropriately shrewish as Hopper's helpmeet.

The production was under the direction of Junius Howe.

Herald Square.—Kismet.

Kismet, which is now in its second week at the Herald Square, has been subjected to considerable adverse criticism on account of the suggestiveness of its libretto. As a matter of fact, it is not nearly so suggestive as the librettos of various other comic operas that have been imported from abroad.

The first act is not devoid of entertaining qualities, and on the opening night was applauded with demonstrative enthusiasm after the fall of the curtain. The fall of the curtain on the final act elicited hardly any applause whatever. This was due to a lapse into conventionality and horseplay on the part of the librettist in the last act.

As to the score—well, one tires of calling attention to the fact that Gustave Kerker is an imitative composer. In the present instance, however, his adapted strains are not only melodious but frequently of genuine artistic merit.

It was not the fault of the performers that Kismet failed to receive full metropolitan recognition. Lizzie Macnichol sang delightfully in the title-role. She is not seen to personal advantage in boy's clothes, but her acting *per se* as the girl-Sultan certainly made a favorable impression on the audience.

Aubrey Boucicault proved a dashing Dan De Lyon from a histrionic point of view, and gave a very fair imitation of an actor trying to sing—minus a voice. No one has yet discovered a vocal make-up for actors to whom nature has denied the gift of "song."

Jeanette St. Henry was charming as Absinthia, and her kissing duet with Haideez in the second act was repeatedly encored.

Richard Carroll's personation of Haideez con-

vinced the audience that he is a much better comedian than librettist. The humor of his text is not to be compared to the comicality of his acting nor to the dexterity of his heels.

Rose Leighton, Harry Davenport, William Schuster and other members of the supporting company all did their share of good work.

People's.—The Engineer.

The stirring features of Bertram and Willard's play, *The Engineer*, attracted a good-sized house to the People's Theatre last evening.

The piece is a realistic melodrama in four acts. The first three acts of the play take place in a small manufacturing town in Missouri and the last is laid in Kansas City.

Although the melodrama is written on conventional lines the plot is interesting and the climaxes are well developed.

Features of the piece are an old-fashioned country Fourth of July celebration and an engine-room scene. The former showed an amusing side of rural life and the realism of the latter evoked much enthusiasm.

Eugene Bertram in the character of the engineer acted the part with excellent effect, and Bassett Willard received much applause for his performance of Jack Martin.

Eugene Frazier in the part of a conventional villain, with the customary cigarette, made the most of the character.

Eva Tanguay played the soubrette part cleverly, and Georgie Baker made a very favorable impression as Hazel. Others in the cast were W. J. Shea, Alexander Butler, Frank Taylor, and Mrs. N. C. Forrester.

The production has a fine scenic equipment, and some clever specialties serve to diversify the performance.

Fourteenth Street.—The Wicklow Postman.

The Fourteenth Street Theatre opened its regular season last night. Eugene O'Rourke in *The Wicklow Postman* was the attraction.

Mr. O'Rourke, who has been identified with this Irish comedy-drama for some time, received a very hearty welcome. During the first act he introduced several tuneful songs which are likely to become popular.

The company has been materially strengthened by the addition of Bettina Gerard, who appears as Nora Donlin. Miss Gerard looked pretty and gave a very commendable performance of the Irish colleen.

The supporting company includes Jefferson Lloyd in the part of Larry Quinlan, Alfred H. Hastings as Major Anderson, Carroll Daly, Roger Dolan, Barry Shields, Belle Dolan, and Marie de Campi. Norman Campbell deserves special mention for a clever character bit in the part of James Sanders.

From the reception accorded *The Wicklow Postman* last night, the management may expect a profitable engagement.

At Other Houses.

In Old Kentucky will play at the Fourteenth Street Theatre for two weeks, beginning on Labor Day.

The Columbus Theatre will open on Saturday night with *A Ride for Life*, which will be played by a company headed by Atkins Lawrence.

The Harlem Opera House will open on Sept. 2 with *Thrilly*.

The 100th performance of *The Merry World* is announced to take place at the Casino on Aug. 27.

Souvenirs are to be distributed at the 150th performance of *Tribby*, which takes place at the Garden Theatre next Friday evening.

Dorothy has met with popular endorsement at the Standard.

ANOTHER NEW ORLEANS THEATRE.

The Greenwall Theatrical Circuit company has another surprise in store for the profession. This remarkably enterprising concern will make another and an important addition to its big chain of theatres—a new popular-price house in the city of New Orleans.

The new theatre will be ready to open at the beginning of the season of 1896-97. It will seat three thousand persons, and it will be built in accordance with the most approved ideas of modern theatre construction.

This will give the Greenwall Theatrical Circuit company the control of two houses in New Orleans. To managers of companies going South the news of this acquisition will be welcome. The new house will complete the largest and the best paying theatrical circuit in the land.

OPENS TWO EXPOSITIONS.

Manager John Mahnken, of Gilmore's Band, has increased that organization largely for the two principal expositions of the year, the Western Pennsylvania Exposition at Pittsburg, and the Cotton States and International Exposition at Atlanta, and he calls it for the time being "Gilmore's Grand Expositions Band." By the two expositions the band is engaged for six weeks, opening both of them. It then goes on tour. Victor Herbert is also busy making out a myriad of special programmes, for which he has a batch of new things, rehearsing the band, and also finishing up several new productions of his own.

THE VALE OF AVOCA.

Charles H. Hopper will open his second season as a star in *The Vale of Avoca*, by Leonard Grover and Clay M. Greene, Aug. 31. Mr. Hopper's tour will be under the direction of John J. Ruddy, who has booked excellent time for the play, and anticipates a prosperous season. The production is provided with fine new printing and elaborate scenery and effects. The company includes Clarence Handysides, Paul Barnes, J. R. Furlong, H. L. Rawlins, Charles Sheffer, Jennie Satterlee, Ida Glenn, Rose Tiffany, Ruth Franklyn, Juliette De Grignon, and others.

MATTERS OF FACT.

The Totten Stock company, with Edith and Joseph Totten at the head, will open a season of thirty weeks at Norfolk, Va., on Sept. 10. The tour is being booked by the American Theatrical Exchange, and will embrace all the theatrical centres in the South. Seven new plays have been secured and elaborate printing and effects are promised.

Professor Constantine, who goes abroad each year in search of dancing novelties, returned recently. He has the very latest dances that have been great successes on the other side, and he is prepared to teach them at his studio.

Katharine Roland has been engaged by Sidney R. Ellis for the leading role, Ilda, in *Darkest Russia*. Miss Roland has appeared in many difficult parts and she has always succeeded in pleasing her audiences.

Marie Lanning, singing soubrette and ingenue, has several offers under consideration but has not yet signed. She may be addressed in care of Rich and Maeder.

J. H. Wallick's scenery car is for sale. Mrs. Wallick's address may be found elsewhere.

William Talbot Raymond, whose creation of the character roles of Sergeant Myles and Tim Maguire in *Young America* and *A Venetian Gentleman* respectively, last season, proved so successful, is open to offers.

Louise Muldener is at liberty, and may be addressed in care of this office. She is an actress of great versatility, and should readily secure an engagement.

Tom Lowden, the popular operatic comedian, who is at the head of his own company giving Summer operas at Dallas, Tex., has scored a great success. Mr. Lowden is at liberty for the coming season, and invites offers.

Hyde and Behman will manage the Grand Opera House, Brooklyn, the coming season, with Frank Kihlholz as their representative. The Grand has been entirely remodeled and refitted during the Summer, and is now a very handsome theatre. The best attractions only will be played. The weeks of Sept. 16 and 23 are open.

Professor Markos, formerly known as Professor W. E. Skinner, gives notice that the W. E. Skinner now touring the country is not related to him.

Edward E. Roehl, the well-known Chicago wig-maker of 74 State Street, is prepared to fill orders for anything in his line. Rush orders receive his special attention. He also has a full stock of Leichner's imported paints and powders.

Manager H. E. Morgan, Music Hall, Milford, Mass., wants a good attraction for Labor Day, Sept. 2.

Manager George J. Appleton has called the members of the Nat C. Goodwin company for rehearsal on Sept. 2 at the Fifth Avenue Theatre.

The Temple Opera House, Palestine, Tex., which has been leased by W. E. Swift and Company, is represented in New York by the American Theatrical Exchange. They want a good attraction to open the season.

Florrie West, who is appearing on the Keith circuit, made a great hit with her new songs and dances at Keith's popular theatre in Philadelphia, last week. Mrs. West would like a good engagement for the Fall. She will go to London during the Winter, appearing at the most prominent music halls of that city, and will no doubt duplicate her success of last season.

"M. J." 50 Rutledge Street, Brooklyn, N. Y., who has been coached for the dramatic and operatic stage by a competent teacher, seeks engagement.

L. Goldsmith, Jr., contemplates the enlargement of his premises, which he finds necessary through the influx of orders for his various and popular trunks. His make-up box for the coming season will be superior to any shipped from his establishment, the price being but 75 cents.

Human Nature is the title of a play of Western life which the author is desirous of selling or letting on royalty for next season. He may be addressed as "Arizona," care this office.

Ellena Maris has been re-engaged for the Pudd'nhead Wilson company.

Marcus Moriarty, a reliable character actor and stage-manager, is at liberty for next season. He may be addressed at 30 West Twenty-eighth Street, or agents.

Laura Clement has returned to town. She has entirely recovered her health, and would be pleased to consider offers for the coming season. Miss Clement's ability as a prima donna is too well known to require further comment.

Mrs. Sam Charles (Anna M. Quinn) has just closed with C. E. Callahan for Coon Hollow. She is to play the part of Jean Beelmyer.

John T. Hanson, the Yankee character comedian, with taking specialty, invites offers.

A high-class comedy by M. J. Royal, nine characters, was given a trial performance at St. Catharines, Ont., recently and won the unanimous approval of the press of that place. Mr. Royal will let the piece on royalty to responsible managers, who should address him at Thorold, Ont.

Joseph Humphreys, stage-manager of the Empire Theatre forces, has issued a call for the members of the Sowing the Wind, Charley's Aunt, Foundling and Fatal Card companies.

A good repertoire company of three first-class attractions playing two nights each are wanted for Fair week, Sept. 18, at Punxsutawney, Pa., by Manager Charles Fish.

Walter Hoffman, baritone, is at liberty for operatic engagements.

Charles A. Fehlbeg has just completed a three-act comedy, *The Bookmaker*, in which he will appear next season. He wants a reliable manager to take hold of the attraction.

Sylvia Thorne sailed for Europe Aug. 15, on the *Normannia*. She will remain a year in Paris under the instruction of Marchesi. All mail should be addressed in care of her bankers, Munroe and Company, 7 Rue Scribe, Paris.

A complete catalogue of novelties in the magic art will be sent upon application to Mr. Raymond, 345 Superior Street, Cleveland.

Mrs. L. Scheuer, of 924 South Street, Philadelphia, announces the Fall opening of her sale of second-hand evening and street dresses, which have been used but little, at very moderate prices. She has also on hand a full line of men's clothing.

Lotta offers her three great successes, *Muzette*, *Zip*, and *Bob* for sale through Miss Marbury, Empire Theatre Building, to whom all inquiries should be addressed.

A good opening attraction, about Sept. 1, is wanted by Manager H. Shaw for The Hildreth of Charles City, Ia.

Charlotte Winnett, who achieved quite a success in Jacob Litt's in Old Kentucky for two seasons, and has starred in *Wife for Wife* and other high-class attractions is at liberty for refined comedy roles or leads. She may be addressed care the agents.

A good repertoire company can play to big business at the Hastings Opera House, Hastings, Pa., during the Carrolltown Fair, week commencing Sept. 24.

Frank W. Lodge has engaged a strong company to support Ada Gray on her coming tour of fifty-two weeks under his direction, commencing in September.

Manager E. B. Henry has secured from Henry Simon the rights for his new American drama, *At Fort Bliss*, and will present it with an exceptionally strong cast, and special scenic effects. The tour is rapidly being booked in the very best theatres. The booking has been entrusted to Phil. H. Irving, care American Theatrical Exchange, to whom all communications regarding time should be addressed.

Helen Von Doenhoff is at liberty for operatic and concert engagements for the coming season.

Laura Burt has returned from Newport. Miss Burt received several flattering offers during her vacation, but unsettled plans for the Fall prevented consideration of them. Those plans having been settled, Miss Burt is at liberty to consider offers for the season.

The Chicago papers recently praised the work of Clara Daymer as the heroine in *Love and Law*. "To her," said the *Chronicle*, "the voice and passionate sincerity of a very promising emotional actress belong."

Tom Maguire has changed his offices to the Gilsey Building, 1193 Broadway, Rooms 23 and 24.

Al Henderson will close his engagement with the Empire Opera company as musical director and stage-manager on Sept. 5. He can then be signed for next season.

Manager H. A. Foster has the Fair dates Sept. 19 to 21 open at the Grand Opera House, Albion, N. Y.

Fanny Cohen, singing and dancing soubrette, having returned from her outing in Massachusetts, invites offers.

The New Opera House at Richmond, Ky., has just been completed and will be under the management of White and Bush, who are now booking. It is the only theatre in that town.

A number of comedy-dramas upon New York life, by a successful author, are offered on royalty by Alice Kauser, Room 6, Mirror Building.

W. C. Leland, an experienced and up-to-date advance agent, is at liberty, and may be addressed care Bug 4 Opera House, Canal Dover, O.

Steele Mackaye's plays, *Won at Last*, *Sir Allan's Wife*, and *Money Mad*, which are owned by the Hon. H. A. Gildersleeve, may be leased by addressing Joseph J. Collins, Havlin's Theatre, Chicago.

John E. Young, singing comedian, will be at liberty after Sept. 1. He may be addressed in care of the Robinson Opera company, Lancaster, Pa.

J. A. Robinson is disengaged and will accept engagement with an operatic company as baritone.

The Auditorium at Cape May, N. J., is open all year round to good attractions, which invariably do a good business. The house is comparatively new, has all the improvements, and is managed by C. F. Quidert.

Charles B. Brooks, who was connected with the Dalys for six years and The Senator for two seasons in a managerial capacity, is disengaged. He is stopping at the Hotel Nantasket, Nantasket, Mass.

The Pennsylvania State Fair will be held at Uniontown, Sept. 12 to 14. Manager J. F. Millhouse, of the Grand Opera House, wants a rural comedy for two nights during the fair.

"W. C. B." care of this office, wants a partner to take half interest in a leading Chicago combination house. Only those with capital can qualify.

A call for rehearsal of the W. H. Crane company at the new Manhattan A. C. Theatre, is issued by Manager Brooks for Sept. 2 at 11 A. M.

A heavy man and other capable people are wanted by Ida Van Cortlandt, Beaumaris, P. O., Muskoka Lake, Can., for her company.

Julia Hanchett, who has done some very clever work the past season in heavy and character roles, has not yet signed and may be addressed in care of this office.

M. W. Marsh and Clara Mathes are at liberty. The former for characters and old men, the latter for juveniles and light comedy.

A man with \$2,000 to invest in a large scenic production is wanted by "Theatrical Manager," care this office.

The International Play Reading and News Bureau has just been established at 1221 Arch Street, Philadelphia, with Amos J. Kelly as manager. They read and revise as well as place plays and novels. The bureau has the assistance of Scott Marble, the well-known dramatist.

Sidney Mansfield invites offers for character old men.

A bright actress is wanted to play a star soubrette part in a large production the coming season by "R. S.," care this office.

"Belle of the Ball," a waltz song, has just been published by W. F. Buschardt, of 1611 Lorman Street, Baltimore, Md., and will be sent to professionals for ten cents. The song will be handled by all music dealers.

Tom Maguire has taken the agency for a new platinum paper for photographic use and is working it in connection with his other business.

W. Busch, 3821 Florissant Avenue, St. Louis, Mo., will sell or let on royalty his comedy-drama, *Dr. Syntax*, the Hypnotist, with new printing.

George Dickson has returned from Asbury Park, N. J., and has not settled for next season.

Harold Bertram is at liberty for tenor roles. His address is Sullivan, Ind.

Charles E. Grapewin and Carlotta, who have been appearing on the Keith Circuit, have scored a hit in their clean and neat specialty. They have not yet signed for next season and will accept engagement jointly or separately. Their address will be found in our advertising columns.

William F. Rochester, the comic opera comedian, is disengaged. Communications addressed in care of Arthur Tams, 100 West Twenty-eighth Street, will reach him.

W. H. Easten has leased the Bijou Theatre, Washington, for the coming season. The house has been remodeled, and the lower portion has been re-seated. New scenery has also been furnished. Manager Easten intends playing the best attractions only, as he proposes to make the Bijou a first-class theatre. He was in town last week, but has returned to Washington.

Hubert Labadie and wife, Marie Loranger Labadie, are at liberty for joint engagements only. Their address is 139 Adams Avenue, East, Detroit.

A good farce-comedy can close Sept. 19 to 21 at the Lyric Theatre, Hoboken, N. J.

HE'S MANAGER CLARKE NOW.

Some time ago Harry Corson Clarke told the porter at the Sturtevant House to put his trunks in the cellar, as he would be back in two weeks. His two weeks were of the elastic order, for they stretched into twenty months, and Harry Corson has just returned to town to claim his trunks. Meanwhile he became a local favorite in the stock company in Denver, and recently leased the Lyceum Theatre there to run a stock company on his own account next season.

Of his former associates he has engaged Walter C. Bellows and Madge Carr Cook, and other engagements will follow shortly.

Manager Clarke's season at the Lyceum will open on Sept. 28, and will be devoted principally to high comedy productions, both new and old. He will start on his return trip to Denver on Sept. 12. In the meantime he will visit Newport, Saratoga, and other Summer resorts. He has become an enthusiastic bicyclist, and is a member of the Denver Wheel Club.

GOSSIP.

Grace Henderson has just arrived from Europe after a year's absence.

Slaves of Gold will open the season at the Philadelphia National on Monday next.

Charles Hallock has resigned from the cast of The Capitol. He thought the part did not suit him.

Loie Arnold wishes to deny the report that she has been ill.

Effie Ellsler's season will open on Sept. 30. Miss Ellsler will have a supporting company of twenty persons.

Manager W. R. Williamson has disposed of his interest in the Grand Opera House at Wilmington, Del., and that theatre has been leased by J. K. Baylis.

Courtenay Thorpe has bought a play by Hannan, author of The Opium Eater and The World of Lies.

Delmonico's at Six was produced at the Atlantic Park Hotel, Arverne-by-the-Sea, on Saturday night, for the benefit of the Herald ice fund.

A dispatch from Fall River on Monday night chronicled the production of In a Big City, with Robert Gaylor and Al. H. Wilson in the principal parts. Mr. Gaylor plays six different characters, intended to show an Irishman's progress after landing in New York.

C. B. Welles returned from his three months' trip to Honolulu, Aug. 14.

Fanny Rice will begin rehearsals of Nancy on Sept. 2.

Charles Van Dyne arrived from Cleveland last week where he had just closed with the Murray-Lane Opera company. He reported immediately for rehearsal with De Wolf Hopper.

Frances Drake has been engaged for leads for The Silver Lining, and not for The Silver King, as has been announced.

James Lewis, Mrs. Gilbert, George Clarke, Maxine Elliott, John Craig, Percy Haswell, Elaine Ellison, Charles Leclercq, George Lenoir, Lillian Swain, and Musical-Director Wediner, of Augustin Daly's company, returned to New York from London last week.

James K. Hackett won the championship prize, a silver-mounted cane, at the bowling contest at Cape May, N. J., on Aug. 16.

Elizabeth Leslie has succeeded Mrs. Robert Mantell as leading lady of A Ride for Life, which will open at the Columbus on Saturday night.

MATTERS OF FACT.

Josh E. Ogden has secured the exclusive right for the production of Only a Farmer's Daughter for the coming season.

The electric scenic theatre, "Grand Court of Honor of the World's Fair," at Atlantic City, N. J., is offered for sale by D. H. Hunt.

"Experienced Manager," this office, will invest money in a good attraction already booked.

Gorman's Theatre, Manchester, N. H., will play the best attractions at popular prices the coming season. It is a sure three-night stand. The house has been refitted and redecorated. Mr. Gorman, who formerly played attractions an entire week, adopted the present policy of his house finding that one company would not do as well as if he changed the attractions. In this manner he is able to furnish his patrons with a larger and better class of entertainment.

Reynolds, Waldron and Felan have secured the American rights to Frank Harvey's latest play, Sins of the Night, through Mr. Harvey's representative, Martin J. Dixon. They will put the piece on in first-class style, both scenically and artistically. They have secured desk room at the American Theatrical Exchange.

J. W. Campbell, the well-known advance and newspaper man, who has had an extensive experience in the dramatic, vaudeville, minstrel and operatic business and who also holds an enviable record in the circus business, will be disengaged after Aug. 25. He may be addressed in care of the Springer and Welty company.

An important meeting of the Actors Order of Friendship will be held at their new house, 166 West Forty-seventh Street, on Sunday, Sept. 1.

John Caulfield, a property man, who has had fourteen years' experience, would like engagement. He may be addressed care of this office.

Arthur Forrest, having resigned the part he was cast for in The Great Diamond Robbery, is at liberty.

Helen Von Doenhoff, last season the principal contralto of the Tuxary Grand Opera company, has not signed for next season, but has announced herself available for the season of '95-'96 for grand opera or concert engagement.

Jess. Burns, who has been in the employ of H. R. Jacobs for seven years, representing him at Philadelphia, Paterson, Rochester, Cleveland, and this city, is at liberty, and invites offers as advance or business manager. His address is care of this office.

Bessie Clayton has been summering at her home at Norwood Park, Long Branch. Miss Clayton, who has never danced on a roof-garden, made a big hit at the Lyric Theatre, London, last Summer: her dances being new and novel won her immediate favor. She was for three years with A. Trip to Chintown, ap-

pearing at Hoyt's Theatre for more than fifteen months. She has had many imitators, no less than seven dancers who have appeared on the roof-gardens this Summer having copied her. She has a number of new dances and costumes which she will shortly spring upon the public.

Oliver Byron has just copyrighted a new play, A Second-Hand Wife, of which he is the author.

J. K. Murray and Clara Lane have had a most successful season of Summer opera at Hilt north's Garden Theatre, Cleveland, O., at the head of their own company. They have not signed for next season.

Louie Pearce, an ingenue and soubrette of acknowledged ability, invites offers for good engagement only.

The Human Race, a realistic play, whose interest centres upon a bicycle race, and which was successfully produced early last Spring in the East, will be sold or let on royalty by the owner, George Barr, 345 West Thirty-first Street.

The rehearsals for My Wife's Friend will begin Monday, Sept. 2 at 10:30 A. M., at Hardman Hall, Fifth Avenue and Nineteenth Street.

Flit Raymond appeared successfully last season in the character role in Robin Hood, gaining much praise for her work. She is disengaged at present.

Married.

ANDERSON-HYLAND.—W. Gerard Anderson and Annie M. Hyland, at St. Patrick's Cathedral, on Aug. 15.

BORDEN-CULICAN.—John E. Borden, of New York, and Lizzie M. Culican, of Hamilton, Ont., in the Church of St. Paul, New York, on Aug. 5.

HICKOX-MARSHALL.—H. E. Hickox and Allie Marshall.

MACDONNELL-PASKEY.—Archibald MacDonnell, Jr., and Anna May Paskey, in Jersey City, on Aug. 17.

Died.

BLAIR.—George Blair, in Oswego, N. Y., on Aug. 15.

DAVIS.—Lute Davis, at Clinton, Ill.

MAAS.—Eugene Maas, at Washington, D. C., on Aug. 13.

GARLAND.—William Garland, in Hartford, Conn., on Aug. 17.

DATES AHEAD.

[Received too late for classification.]

BIRDS OF A FEATHER (F. W. Stroth, mgr.): Lima, O., Aug. 26, Rockville, Ind., 27, Mattoon, Ill., 28, Hannibal, Mo., 29, Chillicothe 29, St. Joseph 31, Kansas City Sept. 1-7.

BUNCH OF KEYS (Gus. Bothner, mgr.): Vincennes, Ind., Aug. 30.

BURN COMEDY (George H. Rubb, mgr.): Lancaster, Pa., Aug. 19-21, Harrisburg 20-31, Norristown Sept. 2-7.

CARRIE LOUIS (John A. Himmelin, mgr.): Gallon, O., Sept. 2-7.

GREAT BROOKLYN HANDICAP (Aubrey Mittenhal, mgr.): Boston, Mass., Aug. 19-24, New York City 25-31, Philadelphia, Pa., Sept. 2-7.

NOBLES (Frank W. Norcross, mgr.): Montreal, P. Q., Sept. 9-14.

SYLVAN A. LEE (Mesmerist; Thomas F. Arkin, mgr.): Amsterdam, N. Y., Aug. 26-31, Norwich Sept. 2-7.

THE GLOBE TROTTER (E. E. Rice, mgr.): Springfield, Mass., Aug. 20-31, Boston, Sept. 2-7.

THE IDEALS (John A. Himmelin, mgr.): Mansfield, O., Aug. 26-31, Canton, Sept. 2-9.

THE FATAL CARD (Gustave Frohman, mgr.): Paterson, N. J., Aug. 26.

TENNESSEE'S PARDNER (Stuart and Marsh, mgrs.): Petoskey, Mich., Aug. 22, Cheboygan 23, Tawas City 24, East Saginaw 25, Flint 27, Lansing 28, Charlotte 29, Battle Creek 30, Adrian 31, Fort Wayne, Ind., Sept. 2.

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All information in regard to the production in cities of Only a Farmer's Daughter must be addressed to the undersigned, who has secured the exclusive right to the play. JOSH E. OGDEN, 125 W. 13th St., New York City.

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A decided hit. . . . Charley's Aunt not in it. . . . A series of most ludicrous situations fit to make a statue laugh.

The dialogue sparkles with brilliant wit and repartee.—The Journal.

What makes it so delightful is the natural manner in which all the situations are led up to, and the clean, bright and witty lines. It would be one of the theatrical successes.—The Standard.

Clean and wholesome. . . . Replete with interest and pleasure. . . . Not excelled by any comedy.—Holland Tribune.

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VAUDEVILLE STAGE

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

The little Rossow Brothers still head the bill, and are always received with enthusiasm. Florrie West makes her American reappearance after a long absence, resplendent in new costumes and with a budget of new songs. The other entertainers are the Manhattan Four, singing comedians; May Wentworth, vocal comedienne and pianist; Redding and Stanton in A Happy Pair; Melville and Conway, comedians; Demonio and Pantza, acrobats; Swan and Bamhard; West Brothers; Collins and Collins; Samuel Burt; Hogan and Glenroy, and Sherwood and Moore, singing comedienues.

Proctor's.

Maggie Cline is the star this week; it is her first appearance in continuous vaudeville, and she is meeting with her usual success. Others in the bill are Clara Beckwith, the swimmer, who performs in a tank; Collins and Henshaw, sketch artists; Le Mayne Brothers, comedy acrobats; Carr and Jordan, sketch artists; Daly and Devere, comedians; Shayne and Worden, sketch artists; Lillian Green, character change singer; Maud Harvey, dancer; Zrlma Rawlston, descriptive singer; the Millingbrooks, club jugglers and dancers; Husted and Guyer; Sparrow, the clown juggler; and the lady orchestra.

Tony Pastor's.

Tony Pastor's opened yesterday afternoon to a full house. The opening bill is exceptionally good. It is headed by the Russell Brothers, the Irish Servant Girls, and includes Will H. Fox, "Paddewhiskie," Whiting and Shepard, acrobatic and musical sketch artists; Lottie West Symonds, Irish character singer; John and Nellie McCarthy, parody singers; Fisher and Crowell, singers, dancers and fun-makers; the Travellers, magicians and shadowgraphists; Harry and Dollie Russell, as the Canvasman and Texas Girl, and Layman of 1,000 faces.

Four matinees will be given each week at Pastor's hereafter, on Monday, Tuesday, Friday and Saturday.

Koster and Bial's Roof-Garden.

Imro Fox, the comic conjuror, is one of the newcomers this week. Others in the interesting bill are Lizzie B. Raymond, the buxom singer; Odell and Page, acrobats; John and Harry Dillon, the parody singers; John and Nellie Healey, sketch artists; the McNulty Sisters, duettists and dancers; Kokin, the juggler; the three Hawthorne Sisters, singers and dancers; Marietta and Belloni, and their trained cockatoos; Conroy and Fox, Irish comedians; Clairese Agnew, dancer; John W. Ransone, the "Ruler of New York"; and the Hungarian Gypsy Orchestra.

American Theatre Roof-Garden.

The living marble statues are still the principal attractions, a new series being shown this week. The other numbers on the bill are furnished by Smith and Cook, comedians; Harris and Fields, Thompson and Collins, Edgar Ely, Nellie Seymour, Lloyd and Lane, Belle Fullerton, Charles V. Allen, Mlle. Boatind, and M-dge Ellis, who has made another success with "I Went to Paris With Papa."

Madison Square Roof-Garden.

Lottie Gilson remains as one of the attractions, and Press Eldridge continues as the chief feature of the bill. The other entertainers are the Judge Brothers, acrobats; Brooks, Denton and Ossman, banjoists; Fritz Young and Sells, Post and Hayes, Emma Krause, balladist; Rogers Brothers, Dutch knockabouts; Haines and Pettingill, talkers; Maude Raymond, soubrette; Beaumont Sisters, duettists, and Pauline Van Arold, serio-comic.

Casino Roof-Garden.

Rexo and Reno, the Trilby acrobats, head the list, which includes O'Neill and Sutherland, the acrobatic dancers; Marguerite Newton, Jane, soubrette; Dryden and Mitchell, comedians; Olivette, mind-reader; Gerard and Thompson, Elsie Irving; the Salamhos, fire-eaters; Ida Russell, serio-comic; Nellie Daly, Joe Welch, Annie Lloyd, May Cook, Katie Allen, and the Sisters Leigh, with their Trilby dance.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The Rossow Brothers made their first New York appearance since their long run at Koster and Bial's, and of course scored a tremendous hit. Their feats are too familiar to need mention here. Suffice it to say that they are as successful as usual. Le Clair and Leslie, travesty artists, were warmly welcomed, and their sketch, "A Society Star," was much enjoyed. The Four Cohans, in "Goggles Doll House," presented one of the neatest and cleverest acts ever seen at this house. The dancing of the Miss Cohan who impersonated the doll was extremely graceful when she made her first appearance and very amusing when she was in the doll costume. Bryant and Saville did a very entertaining musical act. The singing of one of them seemed to please the audience as much, if not more than, his music. But he did not sing very much. Fannie Leslie, the contortionist, twisted herself into many difficult positions and untwisted herself with the greatest of ease.

George E. Austin, the slack-wire comedian, was very amusing in his business with the supe, who was obliged to stand a great deal of abuse before the wire walker settled down to work. The assistant received a round of applause, and the performer was equally fortunate. The Loretas, n-cromancers and shadowgraphists, did some very clever tricks with their fingers behind a sheet, with the assistance of a dark lantern. Charlie Case, a black-face monologist, delivered his jokes in a quiet, effective way, which brought laughs frequently.

Annie Wilmuth-Curran, the ballad singer, made a distinct hit. Her Tyrolean songs were well rendered and the yodeling was musical. Her rendition of "Her Name is Jane" was very refreshing. Gray and Conway sang "Little Johnny Dugan," with some Dutch embellishments, which gave the old song a new lease of life. Daly and Manning did a sketch called "The Dime Museum," with special scenery, in which they introduced a boxing match and some Trilby business. Little Carrie, "the belle of bells," played pleasingly on bells of all kinds. The best feature of her performance was her neglect of the "popular" airs of the day. Her music was of a high order.

Larsen and Palmer presented a sketch which was very fair, winding up with one of James Whitcomb Riley's poems "Nothin' to Say," recited in character. Mr. Larsen put on an old man's wig and sitting in an armchair, recited the words of the poem to his daughter (Miss Palmer). The idea is good, and if Mr. Larsen would articulate more distinctly and not put so much of the Coughlock style of old man into his work, it would be extremely effective. Harrigan, the juggler, with his

"Oh, pretty fair!" and "There are others," was an extra attraction and made a hit.

MADISON SQUARE ROOF-GARDEN.—Lottie West Symonds opened the show here last week and sang some songs, including "The Band Played On." Miss Symonds has a good strong voice and a good idea of the Irish brogue. Mark Murphy, who indulges in a brogue peculiar to himself, told jokes and sang one or two new songs and his old one about "Yankee Doodle Dandy." Marie Griffith, an acrobatic dancer, made three changes of costume with very short waits between. She did some neat steps and some high-kicking, and wound up each dance with three handspings. The Judge Brothers did some sensational somersaults which aroused a good deal of enthusiasm. The Rogers Brothers, German comedians, talked in the familiar "ditn't I tell you shouldn't do that by me aretty voice!" dialect, causing considerable laughter. Their last song made a great hit.

Press Eldridge ran off a new budget of humor in his taking way, and made the audience as happy as usual. Eldridge is a hard worker, and he deserves the success he has made. John and Harry Dillon sang five or six parodies and did a rattling dance. They performed their entire act without leaving the stage once.

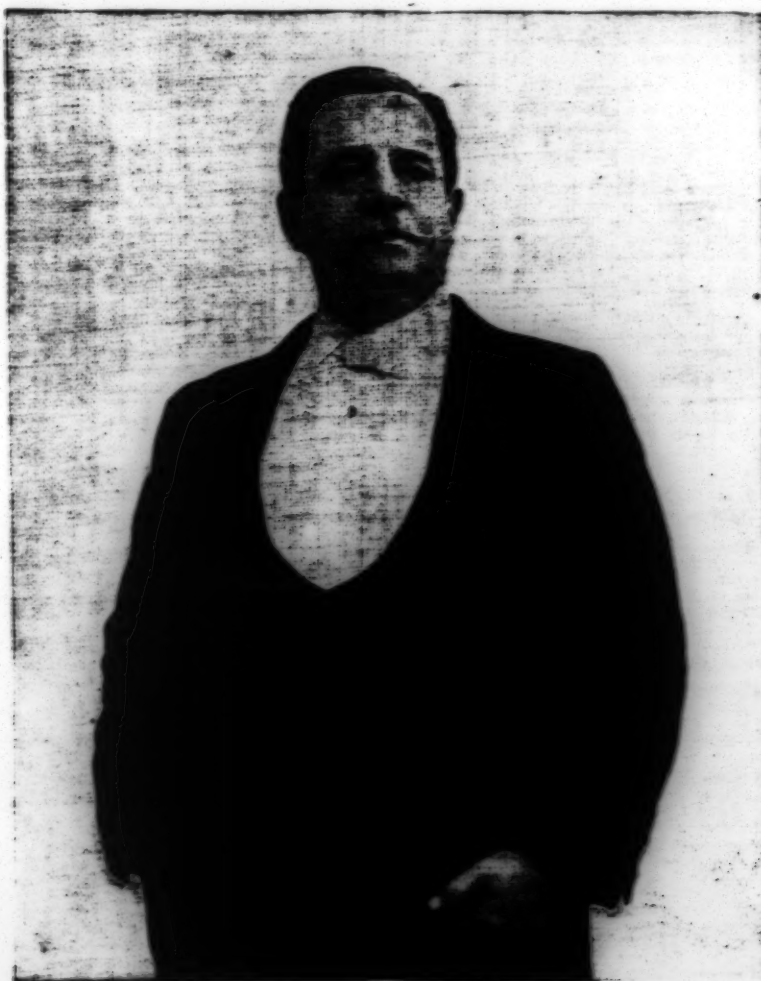
Maude Raymond sang three songs, Tortajada and her troupe gave their vigorous Spanish songs and dances with unusual vim, and Bentley and Cameron made fun and music in their "Willie Wants to Smoke" act. The orchestra, under G. D'Aquin, played some very good selections before and after the performance.

PROCTOR'S.—The lady orchestra, which at present is composed partly of women and partly of men, but which later will be entirely of women, made quite a pleasing impression last week. They appeared at first on the stage and played several selections, after which they came down to the regular orchestra enclosure, and played the accompaniments for the performers. James Thornton gave his witty monologue and sang his funny songs in his own peculiar way, and was re-

extravagances of dialect were much enjoyed by the audience. He told a story about a Dutch politician and his experience with the Malby law, which was very amusing. Cora Routt and Maud Harvey sang songs with catchy choruses, and Conroy and Fox kept up their quick-conversation act as long as the audience kept up their laughter. The trained cockatoos were as clever as usual, and little Clairese Agnew, the Egger-Rieser Troupe, and John W. Ransone repeated their success, while the Hungarian Band played on.

AMERICAN ROOF-GARDEN.—Ida Russell sang some catchy songs here last week, as did also William Logan. Ned Munroe delivered his rambling discourse and sang his parodies with success. Pat Reilly sang several new songs and did his rapid sketching act in his usual quick way. Madge Ellis introduced Lottie Collins' latest song, "I Went to Paris With Papa," with good effect and repeated some of her old hits. Will F. Denny sang "The Golden Wedding" and three other songs, in which his powerful voice was heard to great advantage. Mlle. Theo played on musical instruments of various kinds, and Gallagher and West as "the Colonel and I," amused the audience greatly. The performance closed with the living marble statues, shown in four scenes.

CASINO ROOF-GARDEN.—Owing to the fact that a number of the artists engaged for the roof were obliged to appear in The Merry World also, there was a good deal of juggling with the numbers on the programme. It was a case of "guess again" every time the boy came on to change the number cards. Among the performers who appeared were W. E. Davies, who did an Irish act of the regular variety: Adelaide, the petite dancer, who is "awfully cunning" as the girls say, and Dorothy Drew, she of the expansive smile and the nimble feet. Then there was Olivette, not the comic opera, but a mind-reader, who did some wonderful tricks. Whether it was mind-reading or code signaling, it was clever. She wound up her performance with the good old-fashioned trick of telling the name of the future wife of a man in the audi-



TONY PASTOR.

THE OLDEST OF THE NOTED MANAGERS OF VAUDEVILLE.

peatedly encored. Haines and Pettingill gave their Only Pool Room Open sketch, assisted by four or five very clever sues. The side remarks made by Haines are always very amusing, and he was particularly happy last week. Dolan and Lenhart gave a sort of society sketch, followed by a Trilby travesty, which would be good if it was improved somewhat.

Edgar Selden, comedian, song writer and story-teller, appeared in a remarkable yachting suit, told some jokes and sang some songs and danced some steps. Mr. Selden was quite successful with his fun making, but he might have picked out (or written) something newer than "How Murphy Broke His Pledge." This is a very funny song, but when the three funniest verses are left out it is of very little account. The Sidmans were really the most pleasing performers on the bill. The Sidman, I should have said, as the female Sidman has very little to do. Mr. Sidman has a quaint method of telling jokes so that they seem to be part of his every-day life as a hayseed. There is no hint of the "gag" about them. His success proves that quiet methods are often more effective than the slam-bang, knockabout, pistol shooting practices indulged in by so many variety comedians. Grant and Norton presented the sketch which has already been commented upon in these columns. As the weeks go by they are becoming easier and more graceful. Their wind-up, with its little dance, is invariably received with applause. Miss Norton is a sweet looking girl and she wears some fetching skirts and things of which such tantalizing glimpses are caught that the audience stamps for more, but they never get anything beyond a bow and a thrown kiss.

Sluter, a foreigner, put on several wigs and hats and impersonated some prominent men. He afterwards put on half a dress and sang a song partly in the male and the rest in the female voice, winding up with a dance. Fred Lucier performed cleverly on the violin and mandolin. Edwards and Kernell did a sketch in which there was a good deal of quick talk and some slick dancing. Lillian Green, who was in Thrilly, sang three songs with a change, for each, appearing finally in tight. Nettie Von Berg sang several songs plausibly and Travelle did tricks and shadowgraphing which were very good.

KOSTER AND BIAL'S ROOF-GARDEN.—Sam. Bernard was the principal newcomer last week; he is a comedian of broad and vigorous methods, and his

ence, which brought the usual laugh at the expense of the spectator who wanted to know. Emerson and Emmons did a tramp act which was rather funny. Their song, "Talking In My Sleep," was good. Rexo and Reno, dressed as Svengali and Gecko, did a hypnotic acrobatic act which was excellent and caused considerable laughter. O'Neill and Sutherland, the young acrobatic dancers, did some work which was very pleasing, although a great deal of it was purely acrobatic, without any dancing attachments whatever. Louis M. Grant, who was on the bill as the "Champion Finger Siftler," turned out to be a whistler. He made a good deal of use of his fingers in bringing out the trills, and met with favor. Don Leno sang three of Vesta Tilley's songs in three separate costumes, but did not rouse the enthusiasm of the audience as Miss Tilley does.

The others who appeared were Carrie Sweeney, soubrette; "Jane," comedienne; The Ammons-Clerise Trio, singers; Carlotta, dancer; Charles E. Grapewin, comedian; Al Reeves, banjoist; and the Salamhos, "Dynamite Wonders."

AN ELEPHANTINE WAR.

New York will have a surfeit of trained elephants this season. Over a year ago F. F. Proctor signed a contract with Professor George H. Lockhart for his troupe of trained elephants, which are to be the special feature at the opening of Proctor's Pleasure Palace on Sept. 2. One day last week Mr. Proctor received a cablegram from Lockhart informing him that the manager of another troupe of elephants had made arrangements to exhibit them at another theatre in New York early in the fall.

The other troupe of elephants, which are under the direction of Samuel Lockhart, are announced to appear at the opening of Koster and Bial's Music Hall on Sept. 9.

Mr. Proctor says his troupe is the original one which has been creating such a sensation all over Europe.

PICTURE PIRACY.

Dorothy Denning has a grievance against the manager of the White Crook, which is to open at the Gaiety on Sept. 2. As she was passing the entrance of the theatre one day last week, she was more than astonished to see her own picture on a half-sheet posted on a board, and labeled "Miss Francis as the

Prince." Miss Denning says the lithograph was made from her very latest picture, taken a short time ago, when she was dressed in a new costume, on which she had spent a great deal of time and money, and she naturally feels that a great injustice has been done her by the manager who appropriated the picture and converted it to his own use.

A SARATOGA FIZZLE.

The open-air vaudeville show, which opened with such a flourish of trumpets on the grounds of the Victoria Hotel, on South Broadway, Saratoga Springs, a short time ago, closed very suddenly one day last week.

The attendance was poor from the beginning, although some very good performers were on the bills.

It is said that the actors who played the first week were paid, but those who were unfortunate enough to be on the boards at the time of the break-up received nothing. The manager, F. K. Gale, is among the missing.

SAN DESSAUER MARRIED.

Sam Dessauer, manager of the James Thornton Elite Vaudeville company, and Molly Whitten, of the Whitten Sisters, were married on Thursday, Aug. 15, at the New York City Hall, by Alderman Robinson. John Vincent Painter, brother of the bride, and his wife, acted as witnesses. The happy pair started on a short wedding tour, as Mr. Dessauer is very busy arranging for the opening of his theatrical troupe, which occurs next week.

VAUDEVILLE JOTTINGS.

Grace Sherwood writes to correct an item in last week's MIRROR, which said that she would be associated with Esther Moore this season. It is Blanche Sherwood who is Miss Moore's partner.

Carrie D. Collier writes that she is the "D. Mack" who appeared at Proctor's with Dan Collier some time ago. She was appearing then as Carrie D. Mack but, through an error, her first name was omitted. Miss Collier is a daughter of Dan Collier and is a very clever young woman. She has been engaged as principal soubrette with Edward Harrigan's company for '95-96.

Mamie Conway, of Melville and Conway, who are at Keith's this week, will finish her vaudeville engagements on Sept. 1, at the Madison Square Roof-Garden, and will open Sept. 2, in Newark, N. J., as Stalacta in The Black Crook.

Arrell and Donaldson Brothers, who will perform in a sketch called "Fun in the Zoo," at Proctor's Pleasure Palace, arrived in New York last week.

Tortajada and her troupe finished their long engagement at the Madison Square Roof-Garden last week. They will sail for Europe shortly.

Maud Madison, the dancer, is now in her fourth week at Rocky Point, Providence, R. I. She has made a hit with a new style of Trilby dancing, and has been specially engaged for the Rhode Island State Fair by R. A. Harrington.

The brains of Mark Murphy and Edgar Selden must be holding some kind of a seance in the spirit world. They sprang several jokes last week which were almost exactly similar, including the one about the man who got the castor oil in the lemon soda, and then told the druggist he wanted it for his sister.

Billie Barlow, who is to appear at Proctor's Pleasure Palace on Sept. 2, sailed from England on Aug. 15.

Frank Hammond and Ed. L. Matthews have formed a team; they will be known as Hammond and Matthews. They have carefully prepared a twenty-minute sketch, on an idea furnished them by H. Gratton Donnelly, in which they will be seen this season.

Jessie Ollivier has been very successful in making records on the phonograph, being the only woman who has made perfect records for the talking machine. She spends several hours a day at this work alone.

"Bonnie Maud," the three-year-old daughter of Maud Madison, is doing a butterfly dance at Rocky Point, R. I. with success.

"Parson" Davies and Tom O'Rourke have arranged to tour the South next season with a big athletic organization, including George Dixon, Joe Choynski, Joe Walcott, Jimmy Barry, and other stars in the athletic world, giving exhibitions of boxing, wrestling, ball-punching and other exercises. Len B. Sloan will be business-manager in advance of the attraction, which will open in Philadelphia on Sept. 14.

"Faces We Miss From the Stage" is now being sung by May Walsh Ireland, Myer Cohen, Beatrice Leo, and the Morgan Sisters. The Hall Music Co., of Chicago, the publishers, claim that the song has already reached a sale of 30,000.

Madge Ellis, who is singing at the American Roof-Garden, had an adventure with a number on Broadway one day last week which the chappie will not forget. Miss Ellis was walking when she noticed that she was being followed by two men. One of them touched her arm and whispered some remark to the effect that it was "a lovely day, doncherknow," when the little singer turned, closed her hand, and dealt him an uppercut which made him see more stars than he could see on a New York roofgarden in seven years. A large solitaire diamond ring which was on Miss Ellis' hand, made a deep impression on the chappie's jaw, and as he stood there dazed, a crowd including a policeman, collected. The officer wanted to arrest the masher, but as Miss Ellis did not wish to make a complaint, he was allowed to escape amid the hoots and jeers of the crowd. The petite singer's novel use of her jewelry beats the old game of loss and reward all hollow.

The following artists have been secured for the Toronto Exposition: The Elliott Family, seven in number, musicians; the Martinetti Family, of acrobats; Vanola, the Mexican wonder; O'Kee's troupe of ten Japanese acrobats; Andre and Golden, champion high-tower divers and water trapeze acrobats; Nelson, Ferry and Nelson, aerial comedians; the Bison City Quartette; the Quaker City Quartette; the Manhattan Comedy Four; the Muhlemann Trio, Swiss Mountaineers; and les Freres Carpos, European acrobats. All these engagements were made through the agency of Charles Fenz and Co.

Ivan Tachernoff, owner of the celebrated acting dogs, is visiting friends in Berlin. He will return in September to begin his tour at the St. Louis Exposition, after which he will spend three months on the Keith circuit.

The Electric Comedy Four, last season with Hyde's Comedians, have returned from a six weeks' tour over the Orpheum circuit. They have secured Charles E. Udell, who was five seasons with Blue Jeans, and the four will hereafter be composed of Howard Powers, Ed. A. Kerr, Charles E. Udell, and George W. Kerr. Keogh and Davis have engaged them for next season for prominent parts in The Hustler.

John W. Ransone, "the Ruler of New York," has become such a favorite that he will probably remain at Koster and Bial's all of the season of '95 and '96, with the exception of a few weeks.

The Martinetti Family of Acrobats are now in their eighth week at the Orpheum, San Francisco. They are said to have made a genuine hit.

The Hengler Sisters, dancers, and Mrs. Hengler, their mother, arrived from Europe last Saturday on the Etruria.

Sandow and the new members of the Trocadero Vaudeville, will sail from Europe early in September. Among those engaged for the company are the Lucifers, high-kickers and jumpers; Aulman, the character impersonator, and Signor Suldeima, musical director, formerly of Stockwell's and the Alcazar Theatres, San Francisco.

Charles Tasse, of Charles Fenz and Company, the vaudeville agents, will go on the road shortly with a company controlled by the firm, which will play at several fairs and expositions. Mr. Tasse will also visit the expositions at Montreal and Toronto.

Rexo and Reno, who make up as Svengali and Gecko, have been engaged indefinitely at the Casino.

The good variety performers who are employed at the Casino, earn their salaries these hot nights, as they are obliged to do their turns in The Merry World as well as on the roof.

John W. Ransone introduces this week for the first time in this country at Koster and Bial's a new English song called "She Wanted Someone to Play With," by Ella Chapman and W. S. Laidlaw. De Wolf Hopper is the only other person who has the right to produce this song.

Proctor's Pleasure Palace, in Fifty-eighth Street, is

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN

Aubrey, Kate
Abella, Belle
Allen, Miss A. F.
Ady, Sell
Atherton, Nellie
Allen, Mrs. Archie
Armstrong, Viola L.
Beach, Anna L.
Blow, Lella
Bryton, Georgia
Blum, Lillie M.
Bert, Mabel
Bingham, Mrs.
Burkhardt, Frances
Bridley, Florence
Blaine, Kate
Bray, Virginia
Beaudet, Hetta
Bell, Mrs. Digby
Blanche, Anne
Bell, Laura R.
Hainbridge, Rolinda
Butler, Eva
Bancker, Emily
Brown, Henrietta K.
Bigelow, Lillian
Barrington, Rose
Bian, Katie
Burroughs, Marie
Carmichael, Agnes
Cole, Beatrice
Clayton, Estelle
Cham, Florence
Cameron, Josephine
Carlinde, Katherine D.
Carr, Eugenie L.
Campbell, Bertha
Cherry, Louise
Cushman, Adelaide
Cook, May
Consen, Lenora
Campbell, Mrs. C. J.
Caldwell, Anna
Corlette, Helen
Culbertson, Miss
Church, Lottie
Cavendish, Miss M.
Drew, Lillian
Dunbar, Maud
Darcy, Maude
Doremus, Mrs. C. A.
Dana, Kathryn
Dum-a, Jennie
Dorothy, Miss
De Mar, Carrie
Davis, Kate
De Grignan, Mrs.
D'O'Neill, Camille
Edwards, Annie
Evans, Sadie
Eyttinge, Pearl
Edwards, Emilie
Edmonds, Mrs.
Evans, Lizzie
Elliott, Maxine
Earl, Virginia
Ferguson, Mrs. C.
Field, Bessie

MEN

Arnold, Eli W.
Aldrich, Chas. T.
Ankermiller, Mr.
Ambrone, Frank
Ackly, Thad.
Anderson, P. Aug.
Arden, Louis
Arper, Clarence F.
Anderson, W. C.
Alexander, William
Allen, Archie
Avery Bailey
Barlow Bros., Min.
Bergman, Henry
Binkhurst, T. J.
Barker, Richard
Braham, David
Brady, James A.
Beckman, Fred.
Barry, Chas. R.
Braha, P. H.
Baldwin, Walter S.
Braughe, Geo.
Barton, John
Benedict, Lew
Babcock, Theo.
Beaumont, Alfred
Bryd, Archie
Betz, Herbert
Browne, Joe G.
Bulcher, Frank H.
Bradwell, Ed.
Blake, Harold
Beach, A. L.
Baker, Leighton
Barry, Wm.
Behrens, Nathaniel
Brunson, J. Rush
Bernard, Harry H.
Byrone, John A.
Brane, Geo.
Bird, Geo. F.
Bowen, Chas. E.
Butler, Alex. C.
Barrett, Louis
Barson, Paul
Canton, Chas.
Craven, Ned
Carpenter, Edw. W.
Combs, S. W.
Cashfield, Eugene
Coyne, Joe H.
Collier, Edmund
Corran, Mr.
Collier, E. K.
Charles, Mack
Cramer, H. A.
Cuttrell, Joseph
Coulter, Eugene
Connor, T. H.
Colville, C. H.
Curtiss, Matt.
Cortright, Wm.
Collins, Harry B.
Clargis, Vernon
Chase, Chas. W.
Caldwe, L. A. C.
Cautzen, Conrad
Chesley, Herbert
Castino, Edw.
Collier, Dan
Clayton, Harry
Del Campo, Signor
De Vere, T. M.
Dunkan, Sidney
Doty, C. W.
Day, Wilson
Davison, Arthur E.
Dillon, John
De Vernon, Frank
Donaghey, Harry T.
Dockstader, Lew
Donnelly, H.
Darcy, Fred K.
De Vere, Henry
Dreble, Alvin
Dixon, Geo. co.
Darnaby, J. A.
Denny, Will F.
Davies, Henry
Davis, Homer E.
Downing, Joe
Eagan, Louis
Eadeston, E. A.
English, Harry
Emmett, J. K.
Elroy, Edwin
Edwards, Julian
Edwards, Sam E.
Ecklin, Josiah Theo.
Evel, Lawrence
Francis, Wm. F.
Fana, Mr.
Frawley, T. Dan
Farum, G. D.
Fenwick, Harry
Ford, Clint G.
Francis, Mr.
Fulmer, Robert
Ferris, Chas.
French, President B.
Francisco, Frank
Flanagan, Neil

Flynn, Matt
Ford, Hugh
Fox, Imre
Flynn & Sheridan
Fraser, J. B.
Falconer, Ed. G.
Fletcher, Samuel
Fennessy, Wm. T.
Fandus, A. E.
Falk, W. F.
Ferguson, W. J.
Griffith, John
Mack, Robert
Mansfield, Robt. A.
Merritt, Frank T.
Mewbourne, Billie
Manning, Lawrence
Mason, John
McDermott, M.
Martins, Carl
Matchetti, W. H.
Mayhew, O. L.
Mabli, Lew
Moran, Cluppie
Wilson, Edgar F.
Washburn, L. W.
Warrenton, Lule
Yeiger, Richard
Young, Frank
Young, Wm.
Young, Jas.
Za Zelle, C. M.
Zimmerman, Chas.
Zelle, Jos. O.
Zeller, Max
Zelle, Chas.

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